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LITERATURE.

The Life of John Churchill, Duke of Marlborough, to the Accession of Queen Anne.
By General Viscount Wolsley, K.P.
Vols. I. & II. (Bentley.)

THESE volumes bring us only to the threshold of the Temple of Fame, which the personality of Marlborough occupies now and for all future ages. Up to this date he had schemed and laboured, but his toil and his manoeuvres had alike ended in disappointment. The opportune moment had now arrived. The illness of William had forced him to place on one side the foreign generals whom he loved, and to confide to the English Marlborough the command of the troops in the Netherlands. Almost immediately after this appointment an accident put a close to a life which disease had all but terminated, and the new commander at once became the soldier in whom all trusted. The death of the exiled James had lured the "Grand Monarque" into recognising the Pretender as the lawful king of England, and the insulted country had responded in a torrent of passion with the determined resolve to prosecute the campaign at all risks and at any cost. It was now a national struggle for life and not the war of a Whig majority. Such was the position of affairs at the date when Lord Wolsley brings these volumes to a conclusion. Had Marlborough's life been cut off at this period, his name would not have been connected with the brilliant events which now constitute his glory. He would have been remembered only as the deserter of James and the traitor to William. His life's work was not yet begun. In this respect the present position of Lord Wolsley's labours recalls to memory the brilliant fragment of the *Life of Fox* which was published by Sir George Trevelyan. Let us hope that, unlike it, the present design may not long remain unfinished.

Rarely, if ever, have two more handsome volumes been offered to an eager public. They are excellently printed and admirably illustrated. To add to their charm, some of the most beautiful miniatures in the possession of the Duke of Buccleugh have been reproduced at Paris by the process of Goupilgravure. There are illustrations of Ash House, the birthplace of John Churchill, both as it then appeared and in its forlorn state after it had been reduced to a farmhouse. There is a plan of his march through the West of England in 1685 and of the battlefield of Sedgemoor, where his absence from the chief command nearly led to a disastrous defeat. There are charts of Cork and Kinsale, in the expedition which he designed and carried into complete

success. All the assistance that printers and engravers can add to the success of a book has been rendered without stint.

A memoir like this, designed on an adequate scale and sustained throughout with exceptional dignity of tone, save in regard to its author's censures of the unprofessional critics of warfare, cannot but add to his reputation. It is the most conspicuous success in English literature—with one exception, but that a great one—which is connected with the name of a military commander. To Napier's *History of the Peninsular War* it must yield the palm, but to that alone. Lord Wolsley has laboured with praiseworthy industry, and has freely availed himself of the investigations of local inquirers. Some of the most interesting touches in his pages on the scenes of Churchill's boyhood or in the narrative of the families of Churchill and Jennyns—and it is curious to find that the manor of Churchill in Somerset passed by sale in 1652 from the father of Sarah Jennyns, Marlborough's wife, to his cousin, Sir John Churchill, Master of the Rolls, at a time when the families were unconnected by blood and unknown to one another—have been drawn from researches of Western antiquaries. The same indebtedness for picturesque incident appears in the descriptions of the sieges of Cork and Kinsale. In them, as in the details relating to the district around Ash House, Lord Wolsley has realised the value of local knowledge. The reproduction in facsimile at the opening page of the crabbed entry "in the badly-kept and sorely-neglected parish register of the very old church of St. Mary's, Axminster," of his hero's baptism, and the elucidation of this tangle of handwriting by the aid of skilled experts show at the outset the thoroughness with which these volumes have been compiled.

One general can best appreciate the difficulties of another. The value of a soldier's criticism of military operations is apparent in every sentence of the description of the campaign which terminated at Sedgemoor. In these chapters Lord Wolsley has put his heart into the narrative and has achieved a conspicuous success. The night march of Monmouth's undisciplined forces through the narrow lanes and across the trackless moors of Somerset, under the guidance of Farmer Godfrey, and the subsequent rout of his troops, are described to the life, and are followed by the reader with the closest attention. Victory was on the side of the royal forces; but their success was due to blunders of the invader's colleagues rather than to the skill of the royal leader. When Marlborough was superseded for Faversham, vigour gave way to inertness, and laxity reigned instead of keenness of observation. Under their new commander, the troops of James were left to follow the army of Monmouth without aim and without precision, and the ardour which animated their movements at the start soon flickered out. The impulse drawn from the genius of their first leader ceased to circulate through his subordinates. Faversham could neither anticipate the actions of his opponents nor initiate a plan of his own; but

"it was characteristic of Marlborough," says

Lord Wolsley in a passage describing the qualities of the ideal general, "that from apparently small indications he possessed the power of divining the enemies' plans, and was thus enabled to forestall them. From the experience of the recent past, he foresaw with admirable clearness the immediate future, and was able as it were to map out coming events from a study of the position at the moment. He could balance future probabilities with strange accuracy, and could fill in with living figures the sketchy outline furnished by the spy. Without this peculiar gift—one of the instincts that mark the born general—no campaign can be directed with success. To realise what is going on beyond a range of hills, or any other natural barrier to human vision and out of the reach of reconnoitring parties, is one of the problems which perpetually confronts the military commander. On the correct solution of that problem depends greatly the success of all military operations."

Subsequent volumes will supply even more abundant opportunities for a critical examination by one illustrious soldier of the designs of another. Lord Wolsley will be at his best in explaining Marlborough's campaigns in the Netherlands, and in exposing the blunders of his antagonists at Blenheim and Malplaquet. Though we are conscious of the advantages which an expert in warfare possesses in studying the marches and combats of another general, it must be allowed that the gift sometimes carries a drawback with it. The hapless civilian and the politician are the subject of repeated attack. The next battle in England will "be fought in defence of London," and, if it comes in our time, it will be due to "the folly and parsimony of our people." This is the opinion expressed after the defeat of Monmouth at Sedgemoor. On another page comes a tirade against the sentiments of the prosperous citizen and the futility of placing trust in treaties or national honour. More than once there occurs an attack against the system of government by party. Lord Wolsley would have been well advised had he ruthlessly struck his pen through such passages. A biography of such high merit as this should not be used as the medium for the introduction of immature views which will not receive even general assent.

Was Churchill justified in his desertion of the Stuart king, and what was the motive that animated him? His biographer attributes it to a "sincere love for Protestantism, which was ever his strongest conviction, and one of the most remarkable features in his character." Churchill himself put his religious convictions forward as the key-note of his action, and Lord Wolsley adopts this view without reservation. Again and again does he revert to this affection for the cause of Protestantism; and when the time comes for the discussion of the reasons for Churchill's withdrawal from the cause of James to that of the Dutch William, the biographer does not shrink from claiming for him that he was "actuated by lofty motives and a sacred cause." Critics of a less enthusiastic nature can only plead in mitigation of such a shameless act of desertion, that, if Churchill abandoned the cause of James, this change of masters took place only a year or two after his king had openly slighted his

services by thrusting him on one side to make way for the incompetent Faversham. Lord Wolseley tries to soften the offence by arguing that "Marlborough was not then in James's confidence and held no military command" (II. 82); but he has forgotten his own statement on a previous page that "Lord Churchill was promoted to be a lieutenant-general before leaving London, and on arriving at Salisbury he took over the command of a brigade of about 5000 men." Such conduct could not be ignored by the new monarch, and was duly rewarded by him. But Marlborough had for many years the mortification of reflecting that he was without influence in his new master's counsels, and without scope in the field for his commanding talents in warfare.

It was no doubt this neglect by William, and the desire to preserve his own life and the fortunes of his family, that prompted Marlborough to ingratiate himself with the exiled monarch in France. A serious disaster to the allied forces in the Low Countries, and a bold landing on the English coast by James, might at any moment have produced a complete revolution in the government. With the victory of the Jacobites short mercy would have been shown to those like Churchill, who had been admitted into their confidence and then betrayed their master. Lord Wolseley labours hard to clear the subject of these volumes from the charge of having been the first to disclose to St. Germain's the secret of the expedition against the dockyard and fortress of Brest. Nor indeed is he without success, although it is on indisputable record that Marlborough did communicate the news to that little court; and even if his information had been anticipated by others, the measure of his guilt is but slightly diminished. His admirers have but little to urge in extenuation of such conduct.

A few misprints arrest the eye in the first volume. Among them are Wottan (p. 19), Eylesford (p. 38), Danch (p. 38), Pointoise (p. 133), Blaque (p. 145), 1562 (p. 155), Sir John Scarborough (p. 246), Caldmay (p. 259). The "village of Lyme Regis" (pp. 273 and 286) unduly belittles a corporate town of the West of England and a seaport of much fame. The expression "at Crewkerne, near Lyme Regis, Devon" (p. 15) is doubly unfortunate, as the former town is in Somerset, and the latter in Dorset. Lord Wolseley remarks that Winston Churchill went to St. John's College, Oxford, "but for some unexplained reason he did not remain long enough to take a degree," language which seems to indicate the biographer's ignorance of the fact that at this period of our history many undergraduates who were not intended for the church did not pass through the whole course of University life. It is an infelicitous phrase (II. 121) that both the princesses, Mary and Anne, "had married Dissenters."

W. P. COURTNEY.

Villiers de l'Isle Adam. By Vicomte Robert du Pontavice de Heussey. Translated by Lady Mary Loyd. (Heinemann.)

THERE is one immediate reflection suggested by the appearance of this book: is there

need, with a public unreachd by Villiers de l'Isle Adam, and generally indifferent to, were not ignorant of, his writings, for a volume occupied with so detailed an account of the man and his work? A few years ago it would have been perfectly legitimate, in Paris itself, to deny any real popularity to the strange and brilliant personage who was so intensely Parisian, and yet was less understood by Parisians than almost any other writer of equal eminence. He was worshipped as a master by several young men of mark, including M. Huysmans and M. Maurice Maeterlinck. His name, though it had no weight with the ordinary reader, or even with newspaper critics, commanded respect. In "old France" circles, aristocratic and clerical, he was held in honour, but rather by virtue of his lineage than because of his writings, or, indeed, of his character and life, both of which were far too bohemian to please persons for whom "orthodoxy" and "righteousness" were convertible terms. But the great outside world of readers knew little about him and his work, and for some reason refused to be won to admiration either by his own brilliant performances or by the laudatory disquisitions of his friends. This state of affairs changed for the better before the death of Villiers, though not soon enough to save him from much of the misery which clouded his latter years. For a time it became the vogue to speak of the author of *Axel* and *L'Eve Future* as a great master; and one saw these books, or the *Contes Cruels*, or *Tribulat Bonhommet*, in most of the shops, and even on many private tables. But this aftermath was of brief duration. To-day, the position of Villiers de l'Isle Adam is at once higher and surer than it has been, but only in the judgment of readers who care for literature of a singularly fine quality. Those who turn with keen delight to the prose of Barbey d'Aureville or the verse of M. José Maria de Hérédia, will inevitably be attracted by the work of Villiers. There is as little in common between any of these and, say, Georges Ohnet, or the still more popular Montépin, as between, for instance, Mr. Walter Pater and the late Capt. Mayne Reid.

It is not yet five years since Villiers, "the last of the aristocrats," died. I understand that, though notices appeared in the leading English literary periodicals, and though one or two of these were of considerable length and importance, there was almost no increase in the demand for the books of Villiers de l'Isle Adam. To-day, I am assured by one of the chief French booksellers in London, a request is made once in a way for *Axel*, a copy of *Tribulat Bonhommet* is sold now and again, and the sale of *L'Eve Future* and even the well-known *Contes Cruels* is of almost equally nominal character.

I do not know how the memoir of Villiers by the late Vicomte Robert du Pontavice de Heussey has "gone" in France: not very well, I imagine. It is written without any charm of style, and shows little of that sequence in narrative which is of such paramount importance in biography. A few reminiscences, an inadequate acquaint-

ance with the intimate life, a slight familiarity with "the ins and outs" of *fin-de-siècle* literature in Paris: this is scarcely enough basis to support a "Life and Works" on the scale of the memoir in question. How delightful, certainly how moving a biography, M. Huysmans might give us, comparatively recent a friend of Villiers as he was. Among still younger friends, there is M. Henri Lavedan, an able writer and a worshipper of the genius of the author of *Axel*. Either of these might produce a volume as authentic as that which Lady Mary Loyd has now translated for English readers, with intimate touches and really illuminating reminiscences which would make the record a living one. Villiers' cousin was a worthy individual, a good friend, and a sincere admirer: his qualifications hardly extended further. As a volume of chit-chat about "the master" and his life and life-work, it may be acceptable: as the authoritative critical biography it falls far short of its aim. True, we are told many interesting details about Villiers, some of them new even to his old admirers; but it is strange, the amplitude of detail considered, how slightly vitalised is the phantasm evoked in this memoir. Moreover, if there be a difficulty for the reader in forming a proper idea of the man, there is a greater difficulty in the way of his obtaining an adequate understanding of the writings. If one should take up this volume, without prior knowledge of any book by Villiers de l'Isle Adam, it is surprising how little definite and satisfactory knowledge of his actual achievement one could gain. Numerous facts, several interesting bibliographical details, are chronicled; but we are left in the dark as to the inner life of his books, how they came into existence, what distinguishes them from others, what is the secret of their appeal, their charm, their strength and weakness. In one way this is as well. It may send readers to the books themselves. Lady Mary Loyd's translation of the memoir is carefully done, though there are occasional lapses in style—as, for example (p. 257): "The illusions of the Marquise were more silent and tenderer, all concentrated as they were on her Matthias." In the main, however, the translation is good. A better plan, in this instance, would have been a critical biography by Lady Mary Loyd, based upon the rambling and diffuse, but often valuable and suggestive, record of M. du Pontavice de Heussey.

In thinking of the work of Villiers de l'Isle Adam, I recall two significant sentences of his. One is from *L'Eve Future*: "Sans illusion, tout perit." The other is to be found in one of those hitherto unpublished fragments which M. Remy de Gourmont printed in the *Mercur de France* a year or so ago: "Soyons grands seigneurs, ne marchandons pas. Encourageons là par curiosité. C'est le devoir de tout bon citoyen de l'Humanité moderne." In these two sentences we have the inner Villiers. From first to last he lived upon illusions. True, he was as clear-sighted as any of his contemporaries, and that intellectual quality which we call irony was as native to him

as to Heine. None surpassed him in the bitter knowledge got from the fruit of the tree of life. If his faculty of expression was rigidly along the line of his temperament, his insight was not limited by that line. Visionary, even mystical, as he was, he had the searching, pitiless observation of the wide-eyed Balzac, the scrupulous Merimée, the cynical Guy de Maupassant. But, for himself, both as man and writer—an awkward collocation, as, after all, there is no separation possible—life was not only unendurable, but not even a realisable state of active existence, "*sans illusion*." In prosperity and in adversity, in youth and in advanced years, in health and in incurable disease, he lived upon illusion. Villiers was his own Bonhommet; and, as mood and circumstances concurred, he wrote a glowing vision, such as *Akèdysseril*, or a fantastic disquisition "On the Utilisation of Earthquakes." But, first and foremost, he was the "grand seigneur." Most emphatically he believed that the ideal implied in these words was one to which it is the duty of every good citizen to aspire. The phrase embodied something of mere rhetoric. No man knew better than he that a rallying cry such as "*ne marchandons pas*" would fall unheeded upon the ears of the multitude. But for him there was one thing to be thankful for, one thing to be worthy of—his birth, his upbringing, his inner and outer life as a "grand seigneur." That there was something of pose in his attitude even here is not to be denied, but the sentiment was genuine at bottom. This sentiment led him into extravagances: grotesque, as in his lawsuit in defence of a remote ancestor's character, adversely represented on the stage of a third-rate Paris theatre, or in his half-countenanced candidature for the throne of Greece; fantastic, as in his attempt to become a municipal representative,* a function he thought peculiarly incumbent upon a man of brains, a man of birth, and a man of democratic goodwill; pitiable, as in his hesitation to marry the mother of his little "Totot," even when he was within a few hours of his death, because, though he loved that faithful friend, he dreaded the revelation of her ignorance and the evidence of low birth involved in her inability to write or read.

There is no book, no short story, by Villiers de l'Isle Adam that has not the sign-manual of a rare literary talent. If his work is not stamped with genius—as most of his later critics aver it to be—that is because the physiological decadence, which began long before the first obvious signs of collapse, had undermined, not perhaps his conceptive or even his concentrative powers, but his faculty of expression. "*Sans phosphore, point de pensée*." That saying of Moleschott is a bitter pill for the transcendentalists; but it is as true as "without digestion no sustenance." And Villiers began early in life to draw wildly upon his vast reserve of "phosphore." Physically, he paid the last of many penalties in that pitiable end of his; as a man of

genius, he paid a worse penalty in the forfeiture of the high place that must surely have been his. For, despite the amount of "phosphore" expended, there is a radical weakness in every production of this extraordinary man. It is sometimes discernible in the thought, more often in the style. He himself estimated *L'Eve Future* as his masterpiece, and, so far as I know, all his critics agree. To me it seems rather the material for an epoch-making romance of reality than the great book it is held to be. It is crammed with inconsistencies, dramatic and other; it is discursive where it should be quintessential; it is written in a style that cannot endure, not because it is strange or fantastic or unparalleled, but because it is spasmodic—spasmodic in underlying thought, in shaping sentiment, and in expression. Unquestionably, it is a book to be read and pondered. But another decade will probably be a final solvent to it. Even as a work of art it cannot rank with *L'Amour Suprême* or *Contes Cruels*. As the expression of Villiers' most intimate self, it falls behind *Axel*, that remarkable drama which is of so strong appeal for a few readers and apparently of none for the majority. *Axel* is perhaps the only important writing of Villiers de l'Isle Adam wherein the Ideal he so cherished is not set more remote rather than brought nearer. For the rest, as he says somewhere, "*il paraît que pour trouver l'Idéal, il faut d'abord passer par le royaume des taupes*"—a phrase practically identical with the "all is vanity" of the Preacher.

WILLIAM SHARP.

The House of Lords: a Retrospect and a Forecast. By T. A. Spalding. (Fisher Unwin.)

WHILE the constitution and powers of the House of Lords continue to be hotly debated, as they are likely to do till some newer fashion touches political taste, no doubt books such as this, at once historical, constitutional, and polemical, will from time to time appear. As such books go, Mr. Spalding's is on the whole to be welcomed. It is careful; it is earnest; it bristles with facts, and it does not abound in fallacies. Still, in this instance, one cannot help regretting the gradual disappearance of the pamphlet, for a pamphlet is a form of publication much more convenient than a book for this kind of disquisition. Mr. Spalding writes avowedly in answer to Mr. Macpherson's recent work, *The Baronage and the Senate*. He not merely takes the opposite side in general, but attacks Mr. Macpherson in the open, often with very great justice. Being frankly a Radical, he perhaps would hardly lament, what he certainly cannot conceal, his own strong partisanship. He leads up to his concluding project of reform through an historical retrospect seen with Radical eyes, but he wisely does not pretend to offer his scheme as anything but a subject of discussion. He provides a stepping-stone to surer ground: not a bill or the frame of a bill, but something which, whether it perishes or survives, may some day lead to a bill. Mr. Spalding will pass

contented to his own place if he can feel that he has helped forward a people's dissatisfaction through the region of notions towards an ultimate and definite proposal of law. This work is therefore ephemeral in its nature, and might as well have been frankly ephemeral in form. But fashion is against it; and so, with some chapters of inconclusive history, some tables showing the fate of half a century of bills in the Lords, and an index of tolerable completeness, the tract is expanded into a book.

Granted, however, that a book it is to be, it is lucidly written; and, in spite of its author's characteristic inability to see any side of a question but his own, it is substantially temperate. Only now and then does Mr. Spalding sink into bombast, though when he does plunge, he shows that he can plunge with as much abandon as another. On his last page he propounds his belief in "the innate political capacity of the English nation," with a peroration of whirling metaphor.

"That belief is based upon a larger faith and trust, which rises superior to party and to creed—a faith and trust in that race which has ever held aloft the banner of freedom through storm and stress in these beloved islands, and which has spread, like an irresistible flood, over so large a portion of the habitable globe, carrying with it its glorious traditions and its still more glorious aspirations. Not soon, not even in the lifetime of those who strive after them, will those aspirations be realised. The torch of progress will be passed on from many a tired hand to the firmer grasp of a younger generation before the goal can be reached. But if, by word or deed, one unheeded follower in the great onward march may contribute to the removal of an obstacle, which might otherwise have hindered the realisation of the nation's desire, the hand may sink to rest and the eyes may close in peace, soothed with visions of the glory that shall be hereafter."

This sorry stuff, it is true, only comes at the end, but throughout the book allowance has to be made for its question-begging use of certain terms. The trick is carried so far that the reader almost requires to have the author's terminology defined in the preface, to save him from being led astray. "The will of the nation" appears to be a technical expression for the proposals of the Liberal party. Peers who attend the House of Lords but rarely, are, when they do come down to vote, "untrained hordes, who on these occasions make irruption into the House." When a Liberal bill is passed, as amended by the Lords, it is "mutilated." The House of Lords is now only an "effete baronage." Mr. Spalding calmly observes, in opening his subject:

"When the House of Lords inaugurates the proceedings of a new Parliament by rejecting so small and so reasonable an instalment of reform as the assimilation of the law of intestate succession to real property to that relating to personal property, it is clear that the Peers are in no humour to give a fair and unbiassed consideration to those weightier matters of legislation, upon which the mind and will of the nation are set."

These matters appear to include Home Rule, Local Option, and Welsh Disestablishment. Accordingly we read:

"No reform will be lasting or satisfactory

* Of all unlikely men, he had, for one of his rivals, the newly-elected "Immortal," M. Jose Maria de Hérédia! Fortunately both failed.

which does not effect a change in the legislative temper of the second chamber, a change from the attitude of political prejudice to one of judicial impartiality."

But though Mr. Spalding has not as yet suffered this change himself, his real proposals are far more moderate than the strength of his language and prejudices. After surveying the various attempts that have been made to reform the Upper House, from Cromwell's changes and the bill of 1719 to the proposals of 1856, 1869, and 1888, he sensibly comes to the conclusion that neither a unicameral system nor an elective chamber based upon a restrictive franchise, is practicable. Any reform that is to have a chance must proceed on constitutional lines, develop itself upon the present system, and spread over a generation or so the full establishment of the change. Without apparently realising the fact, he points out that any change of moment is either unlikely to happen, or likely, if it does happen, to be destructive or dangerous:

"It is evident that reformers will make a grievous mistake if they put their trust in peers, at any rate so long as the latter are not conscious of the pressure of public opinion. The appeal for reform must be addressed to the people: it can result only from their imperious and united demand."

This may be; but then one asks oneself: is the whirlwind of agitation, which alone can provoke an "imperious and united demand," at all likely to stop at the modest limit Mr. Spalding would set to it? Will a democracy, clamouring at the gates of the gilded chamber, be satisfied with the slow creation of that small house of life-peers, consisting of officials and nominees of the crown, which is Mr. Spalding's ideal? If it should be dissatisfied, what then? Will it not certainly resort to some form or other of revolution: no doubt very interesting, but hardly likely to satisfy Mr. Spalding's own condition that "the innate and ineradicable conservatism of our people must be persuaded"? It is to be feared that his proposal is almost as academic as those of the reforming peers themselves, which have hitherto proved so futile for want of the people's "imperious and united demand" to back them.

The two main features of Mr. Spalding's plan are these: first, to apply the principle of representative peers to the peerages of all three kingdoms, and to do so on an automatically contracting scale till the hereditary members vanish, and thus the vice of the hereditary principle, originally introduced into the constitution by the "legal quibble" of "astute" Plantagenet lawyers, is done away; secondly, to fill up the remainder of the senate with certain officials, ex-officials, and crown nominees selected from special categories (of which the Church is, and Dissent is not, one) and holding their seats for life. It is supposed that the slow disappearance of hereditary peers from the new House of Lords will in some way appease the hereditary peerage, as though a long prospect of impotence is likely to end in a contented dissolution at the last. It is further conceived that a gathering of persons, selected from various public services and class

interests, would in the aggregate be neither partial nor faddy, especially if they first pass through the refining medium of membership of the Privy Council. What after all they might finally be would not much matter, as a very brief bound is set to their power of rejecting the proposals of the Commons.

Such is Mr. Spalding's scheme. It seems, one must own, fantastic, if not impracticable. Why should the Privy Council be made an ante-chamber to the Lords, and what would be gained if it were? Why have a kind of committee of experts of the most heterogeneous kind, bound together by no common policy or common tie, to criticise the Commons' bills after they have passed that house and not before? Why subject the bills to criticism at all, if amendment is to be treated as mutilation and rejection is to be allowed twice and no more. These are questions which this book does not answer, and the answers to them perhaps are a sufficient condemnation of the book. Still, the time has not come yet for reforms of the House of Lords which everyone can accept. Plans which everyone can reject are more the order of the day. Those who want reform can use the rejection as a new point of departure; those who do not can feel that it has the better established them in their position. They may say farewell to Mr. Spalding and protest that they, too, "stand where they did." Either way his moderation must be grateful; for this, if not for his history or his prophecy, he is to be thanked. Many will strive and try: the more praise to one who has only reasoned and suggested.

J. A. HAMILTON.

Tennyson's Idylls of the King and Arthurian Story from the XVth Century. By M. W. MacCallum. (Glasgow: Maclehose.)

A FEW weeks ago, when reviewing Mr. Cuming Walters' Study of Tennyson in the pages of the ACADEMY, I ventured to remark that perhaps enough had been written already about *The Idylls of the King*. Certainly, enough in blame; perhaps, enough in praise; and, I think, beyond all question, more than enough in the way of analysis and annotation. But at that very moment the printers were sending home the proof-sheets of the bulkiest volume that has yet been attempted upon this fascinating and overwrought subject; and it has been left to Mr. MacCallum to produce a study of the Arthurian story in special reference to Tennyson's attitude towards it, which is at once the most conscientious and deliberate of any of its kind. More than four hundred and twenty pages are here given to as careful a piece of bibliographical criticism as ever proceeded from a book-lover's study; and it may be said at once that all who take pleasure in the accretion of desk-work around the themes of their favourite poetry will find a royal feast in Mr. MacCallum's pages. The thing could not have been done more thoroughly; nor, on the other hand, could it have been done with less real sympathy, or a more absolute lack of appreciation for the beauties of Tennyson's verse and

the requirements of critical comment. As a bibliography, the work is rich in merit; as a piece of literature, it belongs to a class which is widening its borders so universally as to demand, I think, a more serious and judicial condemnation than it is in my power to bestow. It is a perfect example of the sort of uncritical criticism which is, by its influence, destroying all power of individual judgment and all personal enjoyment of the masterpieces of literature, and which is gradually taking the place of luminous and sympathetic utterance in the lecture-rooms of our Universities. It is surely time that such work was generally estimated at its true value, and the system which it advocates discarded as effete and retarding.

The book has a special value as a sign of the times. We have heard a great deal lately about the lack of competent instruction in English literature at our Universities, and Mr. MacCallum's volume is the outcome of a series of lectures delivered by him in the University of Sydney. A comparison of his method with those of other academic exponents of the same form of criticism lends justice to the supposition that, were English literature to be taught academically, it would be taught universally much after this fashion. It is therefore worth while to consider how far instruction of this kind helps to an appreciation of our literary masterpieces. Now, out of four hundred and twenty-eight pages of Mr. MacCallum's book no fewer than two hundred and eighty-eight are taken up with a consideration, very full, it is needless to say, of learning, and very conclusive of research, of the development of the Arthurian story other than Tennyson's own. We are shown how the legend has grown and where it has been modified, and in this way we are prepared for a consideration of its latest and most popular form. And what is the result? Is the student, when he has waded through this vast gulf of bibliography, rendered one whit more prone to appreciate the beauties and the import of Tennyson's version? Is not his brain, on the contrary, so much overclouded with comparison and annotation, that the natural tendency is not to consider what Tennyson has to say, so much as what others have said before him: not to yield to the natural magic of his inspiration, but to run the eye cursorily down the page, while the fingers are itching to jot down variations in the note-book? Surely this kind of collective criticism, this piling of fact upon fact, this summarising of dates with a view to mark-making, is the one thing that renders a sympathetic study of poetry impossible. And when we turn to Mr. MacCallum's estimate of the *Idylls* themselves, we find the same academic spirit at work. Tennyson once said (and many of his admirers must wish that he had never said it) that the story of Arthur was intended in some wise to typify the conflict of the soul. The parallel is natural enough: all objective poetry bears about it something of a subjective implication. But the thing, once confessed, has given infinite opportunities to the commentator. The parallel has been drawn out to the thinness of beaten wire; and every unconsidered trifle of art has been shown to have its allegorical meaning.

Mr. MacCallum, I think, surpasses his predecessors. A single instance will suffice. He is commenting upon "The Holy Grail."

"On the return of the Grail-questers, they find the city partly ruined. Their horses tread over heaps of fragments, 'hornless unicorns, cracked basilisks, splintered cockatrices,' and Arthur tells them

'So fierce a gale made havoc here of late
Among the strange devices of our kings;
Yea, shook this newer, stronger hall of ours,
And from the statue Merlin moulded for us
Half wrench'd a golden wing.'

In all this the symbolism is very transparent. Camelot represents the gradual accretion of human belief and culture and institutions, the structure that the spirit of man has built for itself in its progress from the brute. But just because it is the work of generations of effort, much has become unsound and may be overthrown; just because it is human, even the newest may be wrenched and endangered. And, meanwhile, the fabrics that have been reared are less important than the aspiration, the ideal, that is raising them."

It is really a dangerous thing for a poet to make any confession about his own work. Browning once confessed that the idea of "The Lost Leader" originated in a certain change of view taken by Wordsworth. The idea which inspired the poem practically passed away with its execution: there was nothing of "handfuls of silver" or "ribands to stick in his coat" about Wordsworth's change of front. But the conscientious commentator has ever since that confession written it in his commonplace book that Wordsworth was "the lost Leader," and that Browning resigned all hopes of a glad confident morning again for their communion. It has fared the same with Tennyson. He once made that admission of a scarcely tangible allegory in the Idylls; and from that day forth the ingenious analyst has revelled in foot-notes. But it is time that we ceased to take such criticism seriously. For the critical faculty can surely be aroused only through the keenest sympathy with the subject it discusses; and when once we begin to impute ourselves to our subject, we have lost claim to be considered sympathetic.

ARTHUR WAUGH.

NEW NOVELS.

Christina Chard. By Mrs. Campbell Praed. In 3 vols. (Chatto & Windus.)

Pamela's Honeymoon. By Mrs. Robert Jocelyn. In 3 vols. (Hutchinson.)

Janet Delille. By E. N. Leigh Fry. In 2 vols. (Hurst & Blackett.)

She Shall be Mine! By Frank Hudson. In 2 vols. (Ward & Downey.)

The Surrender of Margaret Bullarmino. By Adeline Sergeant. In 2 vols. (Heinemann.)

Dust Before the Wind. By May Crommelin. In 2 vols. (Bliss, Sands & Foster.)

England against the World. By John Littlejohn. (Digby, Long & Co.)

In the Meshes. By Florence Severne. (Osgood, McIlvaine & Co.)

A Midnight Mystery. By Fergus Hume. (Gale & Polden.)

The Silver Bullet. By P. Hay Hunter. (Oliphant, Anderson & Ferrier.)

MRS. CAMPBELL PRAED'S novels are not of a very high order, in the purely literary sense, but they are unquestionably among the most entertaining published. Just as some people never stumble into brilliancy, so she never stumbles into dulness. She has never written a story without a considerable amount of "go" in it, and *Christina Chard* forms no exception to the rule. The heroine is a very unconventional creature, who takes London by storm on account of her beauty. Her chief attraction is her splendid hair, which was of that red-brown "one associates with the portraits of Lady Hamilton, and with Guido's Magdalens." But she has a past, which is reported to be a dark one. In reality, she has been betrayed while a girl of seventeen, and this has given her an intense hatred for mankind. Meeting with her betrayer in London, one Sir Bruce Carr-Gambier, she resolves to wreak a terrible vengeance upon him. For the record of her intentions and deeds we must refer readers to the book. After causing havoc among her admirers, her nature is softened by the death of her little daughter, Ralda, whom she discovers in a strange way. It is a weak point in construction when the child is first introduced, for she is described in such a manner that the reader instinctively feels who she is. All the other characters are well drawn, though the artist Lexden might well have shown more originality than in always talking about "a fine blot of colour." Sir Adam Chard, Christina's father, is a powerful creation. He is an Australian who began by doctoring cheap grog for miners, and ended by floating companies which were the snare and ruin of English speculators. The story of his last *coup*, with its disastrous collapse, consumes a large portion of the narrative. It was a strange ancestry for Christina—her father the keeper of a grog shanty, and her grandfather a base-born bushranger. On the mother's side there was Italian blood. Luard, the politician, is good, but his *fiancée*, Frederica Barnadine, is better still. There is something fine in her renunciation of Luard, whom she passionately loves, when she discovers his infatuation for Christina. Lady St. Helier's is capital. It was not only her dearest ambition to be a wire-puller in the game of politics, but "she had an ambition to found a salon; she had an ambition to improve the status of actors; to start co-operative nurseries for the poor; to organise guilds for furthering the employment of women." Col. Allardyce, another victim of "the destroying angel," is a well-marked individuality, who at length manages to redeem his old estate without marrying the adventuress, which he earnestly strives to do. The whole story is most readable, with its clear, crisp sketches of character; but we would point out to Mrs. Campbell Praed that on p. 232, vol. iii., there is a religious allusion in the worst taste.

Sir John Hamilton, the hero of *Pamela's Honeymoon*, is burdened with a secret. He

knows that he ought to reveal it to Pamela Wentworth before their marriage, but he is so afraid of losing her that he has not the courage. Pamela is so lovely that it may seem hypercritical to note that, at the beginning of the scene in which Hamilton makes his declaration she has "a mass of dark, silky brown hair, coiled in a fashion of its own, round a small shapely head"; whereas, before the scene closes, the impassioned lover looks down upon Pamela's "soft, little natural curls." It is also a mere detail that Sir John's shooting box is called Dalescourt on p. 147 (vol. i.), and Deanscourt only three pages afterwards. When we came to the mystery of the left wing of Carlingdeane, the keys of which were lost years ago, we knew what to expect. Have not such mysteries appeared again and again in the veracious chronicles of Mrs. Henry Wood? However, Sir John Hamilton's secret was not a terrible one after all. He had only assumed the title and the estates at the wish of his predecessor a little before his time, because the dying heir was an idiot. The widowed Lady Hamilton causes Pamela a great deal of trouble, because she will persist in regarding Sir John as her dead husband; but all is satisfactorily explained, and Pamela's honeymoon turns out a happy one at last. It has given us pleasure to speak warmly of several of Mrs. Jocelyn's novels, but candour compels us to state that her latest effort is exceedingly attenuated. That would not have mattered, however, had the story shown more vigour and originality.

Compounded of about equal proportions of love and art, *Janet Delille* is quite up to the average fiction of the day. Janet was a Scotch girl who married a French artist named Delille. He seems to have been a brute; but fortunately, although he killed himself by his excesses, he did not kill the love of art in his wife. It was her solace, until by-and-by there came upon the scene a gallant soldier, Capt. Monteith, who had grown up with her in youth. Alas! for the erratic course of human affections; while Janet gave her whole heart to Monteith, the latter gave his to Katie Hilton, a bright, winsome orphan whom Janet had brought up as a sister. To make matters worse, Katie was in love with a young squire, George Armstrong, and after their marriage, Monteith—having no longer any happiness in life—went out to India, and fell gallantly in battle. He knew nothing of the silent affection borne for him by the companion of his childhood. Art was the only consolation left to Janet Delille. This brief sketch by no means exhausts the plot. In some of her characters the author barely disguises persons well known in art and society.

If Mr. Hudson were as clever in construction as he is smart and piquant in style, he would make a capital novelist. But his *She Shall be Mine* is more like a series of detached pictures than a continuous narrative. However, the story keeps the reader's interest alive, both by its fun, and by its clear delineation of character. Arthur Dolan and Ethel Foyle, and John Langton and Madge Desmond, are two interesting

couples, whose devious fortunes furnish some exciting episodes. Captain Tempest, the villain, is rather stagey, but Dr. O'Hara, editor of the *Ballyboyle Examiner*, is worthy of Lever. There is screaming farce in his methods of manufacturing newspaper sensations. When Mr. Hudson proceeds to give his own views on serious subjects, such as English poetry since the time of Shakspeare, he is not quite so happy. But in the course of the original poems scattered through these volumes, the author occasionally delivers himself of a felicitous stanza amid many which can only be described as indifferent.

Emboldened by the success of "The Story of a Penitent Soul," Miss Sergeant gives us another psychological study in *The Surrender of Margaret Bellarmine*. As in the case of its predecessor, the chief claim which this new work possesses is in its treatment, and this does not come upon us with the same freshness as in the first instance. Of incident we have very little. The story is that of the development of a human soul, and the evolution of a noble spirit of self-sacrifice. Lady Bellarmine came of an aristocratic family, and ere life had scarcely opened she was contracted in marriage to Sir Edward Bellarmine. It was a loveless union; and before his death Sir Edward had completely crushed the spirit of his wife by his cold, calculating views of life. Afterwards, however, her whole nature awoke to a passionate intensity of affection for a handsome but worthless lover, Victor Dayrolles. He had already betrayed one woman and been forgiven by Margaret, when she found that he had a second victim on his hands, and this proved too much. She broke off her engagement, and "surrendered" her lover to her humbler rival. There is a good deal of play on the religious emotions in the course of this novel; but some of it strikes us as hysterical. The distinct success which Miss Sergeant first achieved in this vein will not bear frequent repetition.

Miss Crommelin's *Dust before the Wind* is clever, and two or three of the scenes reveal dramatic power; but the whole burden of the story is unpleasant. We can pity a young wife like Stella Morice for her marriage to a stolid Q.C., old enough to be her father; but that is no justification for her conduct with Lord Middlesex, or for her encouragement of the youthful poet Gordon Muir. She is continually asking our sympathy for her wrongs; but it never seems to have occurred to her that a noble endurance of her lot would have lifted her into the ranks of those brave women who command our admiration and reverence. We are not now defending such a marriage as she was drawn into, but there is a higher law in life than the course of selfish enjoyment Stella Morice entered upon by way of avenging her injuries. She treated young Muir worse than her husband treated her; and then, when she saw that he had staked his very life and prospects on her love, she coolly replied, "I perhaps have not acted quite fairly by you." A dramatic retribution overtook her many years later, when the daughter whom she idolised eloped with Muir, but was brought

home to die of a broken heart. This scene is really tragic. Mrs. Morice "puts Mrs. Grundy's ideas aside" in order to "get at the eternal laws of right and wrong," and she paid for the experiment dearly in her own person. The characters are well drawn, especially Stella and her daughter, the cold, sensual Lord Middlesex, and the impressionable Gordon Muir; but it is not the kind of book that we desire to see multiplied.

England against the World is a bewildering work. We have read it through, but confess we should not care to be examined upon it. There is a good deal about a Dr. Brown, an ecclesiastical dignitary, who seems to have been equal to all ancient and modern divines rolled into one; and a large space is also given to one Benjamin Franklyn, who "inherited the blood of kings," and who behaves quite as badly as might be expected from such antecedents. There are a good many religious and political speeches in the course of the volume, which are reported exactly as in the daily papers, interspersed with "loud applause," "vehement cheering," &c., &c. Dr. Brown wrote a work entitled "England against the World," which was issued simultaneously in the British Isles, America, and Australia, and was afterwards translated into most of the continental languages. "It was one of those mighty productions that men want to read, therefore the critics were not asked to desecrate the book by giving it their vulgar opinions." Eight editions of ten thousand copies each were issued like wildfire, and the arguments of the work were committed to memory by statesmen, ecclesiastics, and kings. The Prime Minister decided that its author must have a fitting reward, so he was promoted to the deanery of Durham: but we are glad to see that Dr. Brown did not forget his old charge at Billingsley: indeed, in his valedictory address he exclaimed, "only when pale death shall sit upon my brow will I forget thee, oh, resplendent Billingsley!" By the way, if the author should feel it incumbent upon him to continue his literary efforts, might we venture to ask that in his next work he will not continually speak of a countess as "Her Grace"; that he will not have an Earl of Billingsley and a Viscount Billingsley at the same time; that he will not tell us in one place that the "Viscount has been masquerading at Weymouth," and not long afterwards speak of the "Baronet's masquerading"; and that he will not print Pentelicus for Pentelicus, Phydias for Phidias, Propylaea for Propylaea, Gallipoli for Gallipoli, Sherborne for Sherborne, Carlelphs for Carlelph, Flamhard for Flamhard, metonomies for metonymies, Bernardo for Barnardo, onciromancy for oneiromancy, &c.

Miss Florence Severne's *In the Meshes* is not a pleasant story, and is too much spun out. Philip Romaine is a despicable young doctor, who marries an unattractive Jewess in order to secure her wealth, which is valued at £100,000. He obtains very little of it, however, and begins a course of systematic cruelty to his wife, while at the same time he makes up to the fascinating Adeline Sinclair. Adeline is loved by a

very decent youth, but she chooses the baser man. By an accident, she is made to give the *coup de grâce* to the injured wife by poison, and for this act she is put upon her trial for murder. The reader must find out for himself the manner of her acquittal. The book is as well written as the majority of its class, but we do not see any necessity why it should have been written at all. It is just an ordinary comment in 347 pages on the text that "Sin is a master who never spares his wages."

We cannot say anything favourable of Mr. Fergus Hume's "Shilling Shocker," *A Midnight Mystery*. It is extremely thin, and conventional in its villainy. When there is so much good literature easily accessible, such stories are superfluous.

The Silver Bullet, the latest addition to the "Pocket Novels" of Messrs. Oliphant, Anderson & Ferrier, is a sketch of life on land and sea. The opening adventures are well told, and John Tressor is a manly young sailor who elicits our sympathies. What was more to him, they attracted first the admiration and then the love of Ada Congreve. After some sharp troubles, they were, in nautical phrase, fairly spliced. Mr. Hunter always writes clearly and to the point.

G. BARNETT SMITH.

CURRENT THEOLOGY.

East Syrian Daily Offices. Translated from the Syriac, with Introduction, Notes, and Indices, and an Appendix containing the Lectionary and Glossary, by Arthur John Maclean, Dean of Argyll and the Isles. (Rivington, Percival & Co.) This volume makes a valuable addition to our knowledge of Eastern Service Books. The East Syrian Christians, as they are here styled, are more generally known among us as the Nestorians; and although the Nestorian Liturgies (in the strict sense of the term), that is the Eucharistic Services, have been long known to Western liturgiologists through Renaudot's collection, and more recently through Dr. Badger's translation, this, we believe, is the first translation of the Daily Offices. Dean Maclean was for some years a member of the Archbishop of Canterbury's Assyrian Mission; and his residence in Kurdistan and Northern Persia has been serviceable to him in getting at a real understanding of the highly complicated and elaborate arrangement of the Daily Offices of the people among whom he lived. The work is marked by the thoroughness of the scholar; and the English reader may confidently rely on his having in this translation in all respects a substantially accurate representation of the Daily Offices as now in actual use, or at least as possessing authority at the present time. Dean Maclean has wisely not attempted to render the technical terms into Western liturgical language, which could but rarely supply true equivalents. A glossary with explanations serves the student's purpose in a much more satisfactory manner. The services here printed abound in interesting and curious features that will well repay study. Their relation to the services of other Eastern churches is not discussed by the editor; but the investigation could not fail to be fruitful, and we may hope that the publication of this volume will stimulate research in this direction. *The Catholics of the East and his People*, published by Dean Maclean in conjunction with Mr. W. H. Browne in 1892, contains a chapter

on the daily services, which may be read with advantage before entering on the study of this complete exhibition of a very elaborate devotional system. It may be observed that the characteristic doctrinal view known as "Nestorianism," if it is to be detected at all in these offices, is to be looked for rather in expressions that would seem defective to the "orthodox" East and West than in any positive utterance. Thus, the Syriac text printed at Leipzig for the Uniate or Chaldeans in communion with the Roman Church, has been adapted to Western orthodoxy by the change of the expression representing Christotokos into that representing Theotokos. But the interest of the volume lies in its liturgical rather than its dogmatic aspects. The "farings" of the Psalms and of the Lord's Prayer are curious. The "Martyrs' Anthems" are a very interesting feature; and the martyrology of the East Syrians there embedded needs, we think, explanatory notes, which we do not find in Dean Maclean's work.

Primary Convictions. By William Alexander, D.D. (Osgood, McIlvaine & Co.) The "discussions" contained in this volume were, for the most part, delivered to the students of Columbia College in New York, and constituted one of a series of "Columbia College Lectures on subjects connected with the evidences of Christianity." Dr. Alexander extracts nine "primary convictions" from the Apostles' Creed; and on these he does not lecture, but rather talks, sometimes eloquently and passionately, sometimes wittily and lightly, but always gracefully and thoughtfully. He has added to his genial lectures notes of varying length, in which the learning and scholarship of the lecturer are at once apparent. We have called the lectures genial, but the adjective ignores too much their essential seriousness. Bishop Alexander has felt it to be a privilege, and at the same time a responsibility, to address his audience of theological students, and throughout his chapters a strain of familiar and fatherly kindness mingles pleasantly with their grave earnestness. The book, of course, deals with topics of great importance, and it is full of matter. Dr. Alexander is easily original, and even when treating of such inevitable themes as the belief in God he is fresh and interesting. We have no space for detailed criticism, but will make one or two notes. The fifth primary conviction shows "reasons why we receive the collection of books called the Bible as exceptional." We venture to suggest that, among young men not theological students, there is a "primary conviction" that literature generally is inspired; but we deny that the conviction, that the inspiration of the Bible is exceptional, is in any genuine sense primary. We contend, moreover, that the neglect by teachers and preachers of the "primary conviction" that great literature is inspired is grievous, and makes of small effect all they have to say about the Bible. Dr. Alexander's discussion of eternal punishment constitutes one of his best chapters. He does justice to the universalists: "I can blame no man whose fears are softened by a hope, and whose hope goes up in a prayer." But he goes on to ask whether punishment is not in part penal, telling the story of a thief who cut off a child's hands to get some tightly-fastened bracelets. "A hundred voices in court cried out, 'Death is not enough.'" But Dr. Alexander would not advocate more than death in such a case. Every case of lynch law which comes to hand from America seems more conclusively than ever to impress upon us that when men begin to make their punishments penal they go beyond their province. We had noted down some of Dr. Alexander's remarks upon German theologians, intending to protest against them; but so much in his book

is admirable that we must not extend these small cavils. Readers of all sorts and conditions who pick up the volume will be refreshed and delighted; and the theologian will be taught once more by Bishop Alexander to recognise in the poet's gifts of imagination and fancy qualities of unexpected value to himself.

"THE EXPOSITOR'S BIBLE."—*The First Book of Kings.* By F. W. Farrar, D.D. (Hodder & Stoughton.) An exposition by Dr. Farrar of the varied and dramatic story of the First Book of Kings is necessarily a notable piece of work. Dr. Farrar writes, perhaps, too hastily. We must needs suspect that if he produced his work more slowly his style might gain in precision and grace, and his grasp of character be more intense. And yet this commonplace of criticism probably insists merely upon the defects of the Archdeacon's qualities. It is his pace which explains the energy and vitality and sustained interest of his style. He does not allow his subject to become stale to him, and therefore his books have a nervous energy and fresh enthusiasm which makes them always readable. Moreover, such a strenuous worker as Dr. Farrar acquires a muscle and alacrity unknown to the more luxurious and fastidious artist, and a day's work to him is a week's work to the rest of us. His exposition of the First Book of Kings, containing pictures of the court of Solomon and the court of Ahab, exhibits in happy combination his powers of picturesque description, of dramatic presentation, and of learned accumulation of detail and illustration. The story of the First Book of Kings is full of human and also of literary interest, and Dr. Farrar writes as a literary artist and as a student of humanity rather than as a scholar. He has not the scholar's delight in minute accuracy for its own sake, nor the scholar's dispassionate attitude towards the facts of history; and yet it is mere affectation to deny the thoroughness and the extent of the Archdeacon's erudition. He begins his exposition with some chapters upon the date and structure of the First Book of Kings. His attitude towards the so-called higher criticism is, of course, frankly appreciative, and his account of critical opinion upon the First Book of Kings clear and intelligent. We find, however, in the course of the exposition some weak points. It is surely weak and illogical to take the incident of the feeding of Elijah by ravens as the occasion for a pronouncement on the question of the truth of the miraculous, and to say nothing about the matter when the central and essential miracle of the fire from heaven appears. The miracle of the ravens, like the miracle of Joshua's sun, may be avoided—perhaps it was not intended in the original narrative—but the coming down of the heavenly fire upon Elijah's altar cannot be got out of the story, and the question whether it is fact or myth is of primary importance. There are other points connected with this. An orthodox Christian may, for reasons drawn from a wide survey of both Old and New Testament, accept a miraculous element in the Old Testament, but must he not admit that anything approximating to proof of the historical reality of this miraculous element is probably for ever impossible? And again, if the fire from heaven is myth, what is the actual history which is presumably behind the myth? On such points as these we should have liked the Archdeacon to have spoken out more frankly; but, on the whole, we must thank him for a candid and impressive book.

"THE EXPOSITOR'S BIBLE."—*The Book of Joshua.* By W. G. Blaikie, D.D. (Hodder & Stoughton.) Dr. Blaikie's exposition of the Book of Joshua takes honourable rank in the "Expositor's Bible" as an able and honest

piece of work. He is avowedly orthodox; but he faces the unpleasant task of giving his readers some outline of unorthodox criticism of his subject with fairness and courtesy, and adduces arguments on his own side instead of contemptuously ignoring the whole matter. We do not, however, find these arguments either original or convincing; and the exposition which follows, and accepts, practically as it stands, the whole story of the taking of Jericho and the conquest of the Canaanites, is of necessity irritating and useless to any historical student acquainted with modern methods. We do not quarrel with Dr. Blaikie for accepting the miracle of the sun standing still; he is logically right in feeling that this miracle does not differ in kind from the other miracles of his narrative. His book fails because it endeavours to make the story of Joshua the vehicle for edifying exhortation to a modern congregation of Christians, in obstinate defiance of the fact that the Book of Joshua is, perhaps, the book of the Old Testament which most obviously resists such treatment. It is the book in which the theory that the Jews were not like other nations is most glaringly contradicted, in which we get so near a glimpse of the fierce savage of the wilderness that we cannot, without misgivings, confound him with the pious tabernacle-loving hero of popular belief. The story of the conquest of the Canaanites by Joshua is closer to reality than the story of the exodus under Moses, and therefore resists the methods of the orthodox religious expositor more completely. Dr. Blaikie, indeed, contends that the Deity must have given the Israelites supernatural help, or they could not, after their Egyptian slavery, have prevailed against the giants and fenced cities of Canaan. We can understand, he says, the conquests of Alexander or Caesar, but not the success of the disobedient murmurers who mustered under Joshua. This argument illustrates the weakness of the doctor's whole position. In the first place, how can we be sure that there were any giants, and how can we be sure that more than a few fenced cities were taken by Joshua. In the second place, how can we doubt that the Israelites of the Book of Joshua were eager fighters, swift and fierce and remorseless, though unused to siege work? And, finally, how narrow is the religious faith which finds in the wars of Alexander, Caesar, or even Napoleon I., instances of merely natural events in which God had no conspicuous hand. How much more easily can they be "moralised" than the exterminating raids of Joshua. We have pronounced Dr. Blaikie's book able because he does his task clearly, vigorously, and, above all, honestly; but the task is an impossible one, and his execution of it leaves us more convinced than ever that the orthodox view of the book is essentially false to fact.

Early Christian Missions of Ireland, Scotland, and England. By Mrs. Rundle Charles. (S.P.C.K.) The distinguished author of *The Chronicles of the Schönberg Cotta Family* possesses in an unusual degree the patience and accuracy which ascertain facts correctly and the imagination which sets them forth vividly. Her power of telling a story in an interesting fashion never fails her, but she is too conscientious to allow her imagination to excuse her from the duty of careful historical research. The most striking chapters in the volume before us are those on St. Patrick and St. Columban. For every side of Patrick's character—for the saint, for the writer, for the statesman—Mrs. Charles shows a keen appreciation. She is full of enthusiasm at the picture she raises in her mind's eye, of a civilised prosperous Ireland when the rest of Europe was relapsing into barbarism. We are

reminded that St. Patrick was a contemporary of St. Chrysostom and St. Jerome and St. Augustine; and that St. Columban was a contemporary of Mahomet. The work of the missionaries is carefully connected with the central stream of European history, so that we can understand its full importance and significance. The writings also as well as the deeds of Patrick and Columban are described and characterised with practised ability, so that our author's account of them is complete. The book contains, of course, sketches of Columba and the other missionaries to Scotland and England, which are skilfully executed, but do not afford quite the same scope to the author as the chapters on Patrick and Columban. The greater part of the excellent life of Boniface has already appeared. We can heartily recommend the whole volume; its charm and interest are as conspicuous as its ability.

New Testament Difficulties. By the Rev. A. F. W. Ingram. (S.P.C.K.) It is pleasant to note that the Head of the Oxford House, Bethnal Green, is the writer of this "Collection of Papers Written for Working Men," for the reading of it leaves us with the conviction that the writer is excellently fitted for his post. The papers divide themselves into five upon the Gospels and four upon "particular sayings" which have been found hard by hostile critics; there are, also, two Appendices and an Introduction. The earlier chapters, in answering the question, "Are the Gospels Genuine?" give an account of the evidence for their date and authenticity interesting to read and clear in arrangement. Though intended for the unlearned, it will be found a very useful summary of the more important facts and items of evidence by all students. We have only one criticism to make upon it. We think Mr. Ingram would have been wise to add a chapter upon the so-called Synoptic Gospels, summarising shortly the facts dealt with in such a discussion as the article "Gospels" in the *Encyclopædia Britannica*. Anyone stumbling upon this article after reading Mr. Ingram's chapters would certainly feel that Mr. Ingram had kept from him important facts, which are disconcerting to the Christian who has never tested orthodox opinions. The chapters on "particular sayings" in the Gospels which have been attacked by secularists is, if anything, too indulgent to the stupidities of ignorance; but this is, of course, a fault on the right side. Ignorant critics are often very sincere, and should therefore be dealt with seriously. In the interesting discussion of "that seeing they may see and not perceive," it seems odd that Mr. Ingram should not point out that parables were used to force lazy listeners to use their brains: the saying connects itself obviously with Christ's attack upon those that have ears and hear not. We should also have liked our author to mention that, to some ears, the last few verses of St. Mark do not ring quite true. But Mr. Ingram has produced an admirable little book.

NOTES AND NEWS.

MESSRS. MACMILLAN & Co. will publish in the course of the present month Mr. Rudyard Kipling's new volume of Indian stories, entitled *The Jungle Book*.

MR. J. W. MACKAIL has undertaken to write a volume on *Latin Literature* for Mr. John Murray's series of "University Extension Manuals," edited by Prof. W. Knight, of St. Andrews.

MR. PERCY PINKERTON is about to publish, through Messrs. Gay & Bird, a little volume of lyrical pieces relating to Venice and Asolo, under the title of *Adriatica*. Some of them

appeared in a half-forgotten book, which was printed at Venice eight years ago; others are new.

MESSRS. CASSELL & COMPANY announce for early publication the second volume of *Social England*, edited by Mr. H. D. Traill. Besides continuations of chapters in the former volume on law, religion, architecture, trade, the navy, &c., there will be the following special articles: "The Growth of a Common English Language," by Dr. Heath; "Travel and Exploration by Englishmen in the Early Middle Ages," by Mr. C. Raymond Beazley; "Mediaeval Town Life," by Mr. C. R. L. Fletcher; "Early English Music," by Mr. W. S. Rockstro; "Alchemy and Astrology," by Mr. Robert Steele; and "Some Episodes in Welsh History," by Mr. Owen Edwards.

MESSRS. ELKIN MATHEWS & JOHN LANE announce for early publication two single-volume novels, each with a title-page designed by Mr. Aubrey Beardsley: *The Dancing Faun*, by Miss Florence Farr; and a translation of Dostoevsky's *Poor Folk*, by Miss Lena Milman, with a critical introduction by Mr. George Moore.

MESSRS. F. V. WHITE & Co. will publish immediately *Red Coats*, by John Strange Winter, in one volume, with illustrations; *A Bachelor's Bridal*, by Mrs. Lovett Cameron, also in one volume; and a new edition of *For His Sake*, by Mrs. Alexander.

MESSRS. HUTCHINSON & Co., will publish immediately a new book by Annie S. Swan (Mrs. Burnett Smith), entitled *A Foolish Marriage*, with illustrations by Mr. Murray Smith. It is a story of Edinburgh student life, but the scene is partly laid in Glasgow.

MESSRS. SIMPKIN, MARSHALL & Co. will publish early next week a novel, in three volumes, entitled *Henry Standon: or Love's Debt to Duty*. It is written by a man who is well known in the scientific world.

MESSRS. G. P. PUTNAM'S SONS announce *A Modern Wizard*, by Dr. Roderigues Ottolengui, which should prove of interest to those interested in the study of psychotherapeutics as well as to readers of fiction.

MESSRS. DIGBY, LONG & Co. will publish immediately a new edition of *Dr. Janet*, of *Harley-street*, by Dr. Arabella Kenealy, with a portrait of the author. The same firm announce as ready for publication a novel, in three volumes, by Dora Russell, entitled *A Hidden Chain*.

Lux Naturae: a Nerve System of the Universe; a new demonstration of an old law, by Mr. David Sinclair, is announced for immediate issue by Mr. Elliot Stock.

THE success that has attended the publication of the "Temple Shakspeare" makes it more unfortunate that there should be any delay in its issue. The publishers regret that the volumes announced for April 26 will probably not be ready until May 26, on account of some difficulties that the editor has experienced in his work on these plays; but they hope in future to have two volumes ready by the end of each month.

WE hear that the first edition of Mr. R. K. Douglas's book on *Society in China* has been sold out, and that a second is in preparation.

THE report of the council of the Camden Society, read at the general meeting last Wednesday, apologises for the delay in the appearance of "The Accounts of the Earl of Derby" (afterwards King Henry IV.), which should have been published during the year 1892-3. This has been due entirely to the unexpected amount of labour involved in the production of the work, which, when completed, will no

doubt be of special value in consequence. The difficulties in making out the itineraries owing to the conflicting dates given in the MS. have been considerable, and the identification of the place-names has been no less troublesome. It is expected, however, that the volume will be out of the editor's hands this month. A new volume (the ninth) of the Camden Miscellany is also nearly ready; and the second volume of the Clarke Papers, edited by Mr. C. H. Firth, is in an advanced stage of preparation.

THE fourth annual meeting of the British Record Society was held at Herald's College on May 3, with the Marquess of Bute, president, in the chair. The report detailed the amount of work accomplished during 1893, which, briefly, consisted of Calendars of Wills at the Prerogative Court of Canterbury, at Lichfield, for Berkshire and for Gloucestershire, together with Inquisitiones post mortem for London and Gloucestershire. The Marquess of Bute was re-elected president for the ensuing year, together with three new vice-presidents—the Earl of Rosebery, Lord Coleridge, and Lord Amherst of Hackney. The council and other officers were re-elected.

THE well-known antiquarian firm of Albert Cohn, of Berlin, will sell on May 21 a large collection of autographs, chiefly of musicians and German authors. There are also letters of Michelangelo and Raphael; and what purports to be a signature of Shakspeare, with the following attestation:—

"Je, soussigné, certifie que la signature ci-jointe de Shakspeare (William) vient de la collection du Révérend Cotton, aumônier de Newgate, vendue par mon intermédiaire à Mr. le Baron de Trémont par Mr. Sainsbury de Londres. Paris, le 25 Avril, 1845. CHARON."

The Ordinary of Newgate! We mistrust the security.

UNIVERSITY JOTTINGS.

THE new Engineering Laboratory at Cambridge will be formally opened by Lord Kelvin next Tuesday. In view of this ceremony, the University has conferred the complete degree of M.A., *honoris causa*, upon the two demonstrators of mechanism and applied mechanics, Mr. W. E. Dalby and Mr. C. G. Lamb, who both happen to be graduates in science of London.

IN Congregation at Oxford, on Tuesday, the several resolutions for establishing new degrees, to be granted after a course of special study or research, were all adopted, with a single exception. The one proposing that the degrees should be entitled Master of Science and Master of Letters was rejected by the narrow majority of fifty-eight votes to fifty-five. It now rests with a committee to prepare a statute for carrying the scheme into effect.

IT is announced that the total of the subscriptions to the Jowett Memorial Fund now amounts to nearly £10,000. The committee has authorised the application of a sum not exceeding 500 guineas to personal memorials, in the chapel of Balliol and in some public place in the university.

THE general board of studies at Cambridge recommend the appointment of a university lecturer in moral science, at a stipend of £50. It appears that the University is unable at present to fulfil its statutory obligation of founding a professorship in logic and mental philosophy.

MR. F. Y. EDGEWORTH, Drummond professor of political economy at Oxford, announces a public lecture for Wednesday next on "The Appreciation of Gold: its Measure and Significance."

MR. OSCAR BROWNING has been appointed to represent the University of Cambridge at the inauguration of new university buildings at Caen, which will take place in June.

THE family of the late Dean Butler, of Lincoln, have presented, in memory of him, two oil-paintings to the Fitzwilliam Museum at Cambridge: an Entombment, by a Spanish artist; and a portrait, of the school of Holbein.

MR. G. B. LONGSTAFF has presented to New College, Oxford—of which he was formerly a (non-Wykehamical) scholar—the sum of £1000, to be given in exhibitions, "as a reward for excellence in any subjects recognised in the honour schools of the university, preferably to the sons of professional men in actual need of pecuniary assistance."

AMONG the communications promised for future meetings of the Cambridge Antiquarian Society, we observe one upon "The Tobacco Pipes found at Cambridge."

AT a general meeting of the Association for promoting a Professorial University for London, held on April 28, with Prof. Huxley in the chair, a resolution was unanimously adopted, expressing general approval of the scheme of the Royal Commission for establishing a teaching university in London. The committee were also empowered to draw up a memorial, to be signed by members of the association and others, urging the Government to appoint a statutory commission to carry out the scheme. We may add that, up to the present, the scheme has received the approval of the governing body and the senate of University College, and of the Colleges of Physicians and Surgeons.

UNDER the new regulations of London University, which will take effect in 1896, greater prominence is given to the study of history. In the B.A. examination there will be a special class for honours in history, for which the Derby prize will be awarded; and an historical thesis may be presented for the degree of Doctor of Literature.

THE Rev. Henry Palin Gurney, for some years partner with Mr. Wren at Powys-square, has been appointed principal of the Durham College of Science, Newcastle-on-Tyne, in succession to Prof. W. Garnett.

MR. GOLDWIN SMITH has commemorated his return to England by the publication of a pretty little volume (Macmillans), entitled *Oxford and her Colleges: a View from the Radcliffe Library*. In design, it is a sort of guidebook for the use of American visitors. But the broad outlook and the historical treatment rather recall the secretary of the first University Commission. There is, happily, nothing of modern academical politics; though it must be added that the author has not quite forgotten his old prejudices. Of the hall of Christ Church, he writes:

"the finest room, barring Westminster Hall, in England, and filled with those portraits of *alumni*, which, notwithstanding the frequency of pudding sleeves, form the fairest tapestry with which hall was ever hung."

And again, of the Oxford Movement:

"A ritualist element remained, and now reigns, in the Church of England; but the party which Newman left, bereft of Newman, broke up, and its relics were cast like driftwood on every theological or political shore."

It is to be regretted that this, like others of Mr. Goldwin Smith's recent works, has been printed in America, and thus deprived of his own careful revision in proof. Otherwise, we should not have had "Radcliffe Library" on the frontispiece, nor "Thomas Wharton" (p. 77), nor "the college founded by the party saint, Keble" (p. 83).

ORIGINAL VERSE.

ON ALL SOULS NIGHT.

THIS All Soul's Night, to solace my desire,
The board with meats and heartening wine is spread,

For I, in joyful terror, by the fire,
Would see some shadowy lover leave the dead.

Lo! I would gather from his noiseless breath
The wisdom stored the further side of death,

While the mysterious, wistful, midnight gloom
Should palpitate with passions of the tomb.

But there's no phantom woos me on this night,
My lover's limbs are strong, his heart is light,
He thinks with lusty songs to please my ear,
He dreams that burning kisses scorch the tear,
Nor does he guess I cheat my eyes to see
The ghost of what I once thought love would be.

PERCY ADDLESHAW.

MAGAZINES AND REVIEWS.

THE *Expositor* for May contains little of special interest. Mr. Chase continues the rather tedious controversy on the Galatia of the Acts, by a criticism of Prof. Ramsay's reply from the point of view of Greek grammar. Dr. Bruce treats of St. Paul's conception of the functions of the Laws, and Prof. Macalister gives a brief notice of Bateson's "Materials for the Study of Variations," a monument of careful and patient observation.

THE *Theologisch Tijdschrift* for May is also comparatively barren. Nippold's recent work on the school of Ritschl, which has called forth so much criticism in Germany, is favourably noticed by Herderschee; "Some Pages out of the History of the Doctrine of the Lord's Supper" is the title of an article by Niemeijer. The meaning of Elohim in the "Book of the Covenant" is considered by Eerdman. There are also the usual notices of books, including Volters' large work on the problem of the Apocalypse.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DUFAUX DE LA JONCHÈRE, E. *Traité pratique de broderie et de tapisserie*. Paris: Garnier. 6 fr.
GAYER, A. L. *Le Temple de Louxor*. 1^{re} Fasc. Constructions d'Aménophis III. Paris: Leroux. 40 fr.
GÖTTIE-JAHREBUCH. Hrg. v. L. Geiger. 15. Bd. Frankfurt-a.-M.: Lit. Anstalt. 10 M.
MÉMOIRES d'une Inconnue (1780-1816). Paris: Plon. 7 fr. 50 c.
MÉREL, L. *Poètes Beauceronniers antérieurs au XIX^e Siècle*. T. I. Paris: Bouillon. 5 fr.
NORMAND, Jacques. *La Muse qui trotte*. Paris: Calmann Lévy. 3 fr. 50 c.
OHNET, G. *Le Droit de l'Enfant*. Paris: Ollendorff. 3 fr. 50 c.
PYRFFER, Th. *Studien bei Hans v. Bulow*. Berlin: Luckhardt. 3 M.
SPILLER, Eug. *Figures disparues*. 3^e Série. Paris: Alcan. 3 fr. 50 c.
VERSCHEUR, G. *Voyage aux trois Guyanes et aux Antilles*. Paris: Hachette. 4 fr.

THEOLOGY, ETC.

- SPIRA, J. *The Yalkut on Isaiah of Machir B. Abba Mari*. (Sæc. XII.) Wien: Lippe. 10 M.

HISTORY.

- BEAUSÉJOUR, G. de. *Mémoires de famille de l'abbé Lambert sur la Révolution et l'Émigration*. Paris: Picard. 10 fr.
DE LA GORGE, P. *Histoire du Second Empire*. T. 1 et 2. Paris: Plon. 18 fr.
MEYER V. KNONAU, G. *Jahrbücher d. Deutschen Reiches unter Heinrich IV. u. Heinrich V.* 2. Bd. 1070 bis 1077. Leipzig: Duncker & Humblot. 18 M. 80 Pf.
MONUMENTA Germaniae historica. Auctorum antiquissimorum tom. XII. *Cassiodori senatoris variae*, rec. Th. Mommsen, etc. Berlin: Weidmann. 25 M.
NEUMANN, G. *Die Weltstellung d. byzantinischen Reiches vor den Kreuzzügen*. Leipzig: Duncker & Humblot. 2 M. 40 Pf.
NISSEN, W. *Die Diataxis des Michael Attaleiates v. 1077. Ein Beitrag zur Geschichte d. Klosterwesens im byzantin. Reich*. Jena: Pöhlke. 2 M. 40 Pf.
SÉCHÉ, Leon. *Les Origines du Concordat*. Paris: Delagrave. 15 fr.
TOURNEUX, M. *Bibliographie de l'histoire de Paris pendant la Révolution française*. T. II. Paris: Champion. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ERGENSISER der Plankton-Expedition. Hrg. v. V. Hensen. 4. Bd. Kiel: Lipsius. 6 M.

- PILLON, F. *L'année philosophique*: 1893. Paris: Alcan. 5 fr.
WICKMANN, H. *Die Entstehung der Färbung der Vogeleier*. Berlin: Friedländer. 3 M.

PHILOLOGY, ETC.

- CORPUS inscriptionum arabicarum. 1^{re} partie. Egypte. Fasc. I. Le Caire. Paris: Leroux. 25 fr.
FREDRICH, C. *De libro *peri phantasias* *arabum* pseudipocrateo*. Jena: Pöhlke. 80 M.
HALÉVY, J. *Mahberet. Recueil de compositions hébraïques en prose et en vers*. Paris: Leroux. 10 fr.
LEUTHAUSSEN, J. *Galliesamen in niederdeutschen Mundarten*. II. Leipzig: Fock. 1 M.
LEVIN, S. *Versuch e. hebräischen Synonymik*. I. Die intransitiven Verba der Bewegg. 1. Hälfte. Berlin: Calvary. 1 M. 20 Pf.
RAYNAUD, G. *Les manuscrits précolombiens*. Paris: Leroux. 10 fr.
ROTHE, C. *Die Bedeutung der Widersprüche f. die Homerische Frage*. Leipzig: Fock. 1 M. 30 Pf.
SCHACK-SCHACKENBURG, H. *Aegyptologische Studien*. 2. Hft. Leipzig: Hinrichs. 5 M.

CORRESPONDENCE.

A STOW MS. OF LYDGATE.

Modern School, Bedford: May 1, 1894.

Among the recent acquisitions of the British Museum is a Lydgate MS. (34360 Add.) which has at one time formed part of John Stow's collection. It contains, among other texts, *The Three Merchants*, the *Dialogue of the Cock*, &c., a *Dietary*, a copy of the *Secrees*, four roundels of the Earl of Suffolk made when he was a prisoner in France (whose burdens are *Lealement: Face vo coer: Puis qualer: and Je vous salue*), and some shorter pieces, including the *Kings of England* with the added stanza on Edward IV., written, as Dr. Schick points out, in a different form to the other stanzas, and the *Epitaph on the Duke of Gloucester*, which we may now admit to be genuine.

The copy of the *Secrees* is very similar to that in Ar. 59 and Harl. 2251, and omits Stanzas 353-390, i.e., all after l. 2464. For the doubtful word "inpartye" in l. 160 (used in the sense of imparting), it reads, like those MS. and Laud. 416 and 673, "pourpartie."

On fo. 77b we find the following translation of the couplet, "Vinum lacte lana," attributed to Lydgate:

"Of wine away, the moles may ye washe
In mylkes white. The fletynge oyle spote
With lye of benys, make it clene and fresshe.
Washe with wyne, the fervente ynkes blote;
Al other thynges, is clensed wele ye wote
With water clere, and purged and made clene;
But these iij clensithe; wyne, mylke, and bene."

May I suggest to students that it would be a good deed to get together a list of the MS. once owned by John Stow? We should then have some idea of the debt English literature owes to that collector. Harl. 2251, Add. 29729, and Add. 34360, for example, preserve in some cases the sole copy of little works of the period.

ROBERT STEELE.

PERCOBA, OLLA, OLLIUA, OLLIUANI.

London: April 30, 1894.

These strange-sounding words appear in the Old English "Genesis" as the names of the wives of Noah and his three sons. Whether they have been found elsewhere I do not know,* nor have I been able to ascertain that any attempts have been made to explain them.

I venture to put forward, hoping that it may meet either with confirmation or disproof, a conjecture which occurred to me some years ago, but which I have hitherto refrained from publishing because I feared it might with some reason be thought absurdly fanciful. It is that the 23rd chapter of Ezekiel was somewhere

* The names given to these persons in various Apocryphal writings are quite different; see Fabricius *Cod. Pseudep.*, V.T., vol. i., pp. 271, 277.

referred to as "Pericopa Oollae et Oolibae," and that some writer of a Noah legend saved himself the trouble of invention by adopting these three supposed Hebrew female names, and altering the last to make a fourth. If the reference to Ezekiel occurred in a commentary on the chapters of Genesis relating to the deluge, the English paraphrast may conceivably have thought in all good faith that he had got hold of the names of Noah's wife and daughters-in-law.

HENRY BRADLEY.

P.S.—Since the above was in type, Prof. Napier has called my attention to an article in the *Revue Celtique* (vol. vi., p. 107), from which I learn that the names of Noah's wife and daughters-in-law occur in the *Saltair na Rann* (according to Thurneysen composed about A.D. 1000) under the forms Perceba, Olla, Oliua, Oliuano, and in the *Leabhar Gabhla* and Keating as Caba (or Cobba), Olla, Oliba, Olibana. Hence it seems probable that the Old-English versifier did not himself invent the names; but the likelihood of my hypothesis respecting their origin is neither weakened nor strengthened. The agreement in this particular between Irish and Northumbrian Biblical legend is extremely interesting.

H. B.

"GRENDLE."

Strasbourg: April 21, 1894.

There is an interesting approximation of the expressions *beowan hammes* and *grendles mere* in Cartularium Saxonicum No. 677. The conjunction has been used as an argument to prove the local distribution of the Beowulf legend, and to found an historical generalisation.

I am induced by a recent reappearance of this argument to point out that *grendles* is not a proper name. The Charter has *fugel mere*, *wudu mere*, *grendles mere*. The word *grendel* stands alone in C. S. 1103, and *gryndeles sylle* occurs C. S. 996. In the former it is "the grindle," i.e., drain—see note *ad loc.* and Halliwell. In the latter the sense is "the grindle dirt pond" (see Grein s.vv. *sol*, *sylian*), i.e., the dirty pond into which the drain runs (*fram gryndeles sylle to russemere*). Hence in C. S. 677, we have a series *fugel mere*, "the bird pool," *wudu mere* "the wood pool," *grendles mere* "the cess pool."

THOMAS MILLER.

THE "SHIELD WALL" AT HASTINGS.

Oxford: May 9, 1894.

Will you allow me half-a-dozen lines in which to correct a misapprehension into which Mr. Round has fallen in the current number of the *English Historical Review*?

Mr. Round concludes his article with a statement that the specialist who wrote "of the Normans surging for ever 'around the impregnable palisades' now writes of their doing so 'around the impregnable shield wall.'" I am authorised by that specialist to say that he is inclined to believe that there were "barri-cades" or "abattis" of some sort at Hastings; while, in common with other scholars, he does not see his way to accepting a "shield wall" such as that hinted at by Mr. Round in his first article (July, 1892). Nor does he, at present, see his way to accepting Mr. Round's modified position of the axemen's shield wall, as described in the *Quarterly Review* for July, 1893.

T. A. ARCHER.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, May 15, 8 p.m. Royal Institution: "Rubies," III., by Prof. J. W. Rudd.
WEDNESDAY, May 16, 8 p.m. Microscopical.
8 p.m. Elizabethan: "The Elizabethan Poor Laws," by Mr. G. Turner.

8 p.m. Meteorological: "The Relative Frequency of Different Velocities of Wind," by Mr. W. Ellis; "Audibility of 'Big Ben' at West Norwood under Certain Meteorological Conditions," by Mr. W. Marriott; "Earth Temperature at Cronkbourne, Isle of Man, 1880-1889," by Mr. A. W. Moore.

THURSDAY, May 17, 8 p.m. Royal Institution: "The Solid and Liquid States of Matter," III., by Prof. Dewar.

8 p.m. Chemical: "The Influence of Moisture on Chemical Change," by Mr. H. Brereton Baker; "Volatile Compounds of Lead Sulphide," by Mr. J. B. Hannay; "A Specimen of Early Scottish Iron," by Miss Margaret D. Dougal; "The Mineral Waters of Cheltenham," by Prof. Thorpe.

FRIDAY, May 18, 9 p.m. Royal Institution: "The Splash of a Drop and Allied Phenomena," by Prof. A. M. Worthington.

SATURDAY, May 19, 2 p.m. Royal Institution: Tyndall Lecture, "Colour Vision," III., by Captain Abney.

4 p.m. Zoological: "Sketches in Geographical Distribution," I., by Mr. F. E. Beddard.

SCIENCE.

THE COMMENTARY OF DONATUS ON TERENCE.

Il Commento di Donato a Terenzio. Remigio Sabbadini. (Firenze-Roma.)

THIS book, by Prof. Sabbadini, of Catania, is meant not to satisfy, but to stimulate, curiosity on an intricate and much-debated subject—the Commentary of Donatus on the plays of Terence. It opens with a table, to all appearance complete, of the numerous treatises in which the work is discussed: these fill two whole octavo pages.

After this follows the most interesting section of the book—on the origin and nature of Donatus' Commentary. It was unearthed in the fifteenth century by Aurispa, and was instantly received with enthusiasm. Aurispa said of it that no learned man could read it without deep pleasure. Guarino called Donatus "nobilissimus commentator." Calpurnius declared that it was the only key that could unlock Terence and Roman comedy. Parrhasius, in the former half of the sixteenth century, was the first to contradict the prevailing tone of acceptance, and examine the work critically. He picked out in the *Eunuchus* and *Andria* a number of contradictory interpretations, and drew the conclusion that if Donatus wrote a commentary on Terence it could not be that which we possess: the text of our Donatus is a combination of two, perhaps of several, distinct commentaries. Nanning (Nannius died 1557) and Wilhelm (the unfortunate Plautine scholar, whose name has been revived in our century, by the labours of Ritschl and the continuators of Ritschl's *Plautus*, in its Latinised form Gulielmus) in the latter half of the sixteenth century; Lindenbrog, Gerard Vos, Caspar Barth, Tanaquil Faber, Fabricius, in the seventeenth, followed Parrhasius in considering our Donatus to be a mere aggregate of confused and undigested fragments of the true.

In the eighteenth century the Commentary of Donatus was treated more kindly. Two men of the highest eminence as critics, Lessing and Bentley, defer to him, the former as a safe guide in matters of literary taste, the latter as a source for reconstituting the text of Terence. In this matter Bentley did but follow the judgment of an early but admirable critic of Terence, John Ravius of Westphalia, whose *Castigationes* were printed at Cologne in 1532.

The real controversy over Donatus began with the publication of Schopen's two dissertations of 1821 and 1826. Schopen was the first who attempted to sift out the genuine

remains of the original commentary as Donatus left it. These he identified mainly in observations on the language of Terence, or on the dramatic economy of particular parts, and in the citations from Greek writers. Schopen was followed by Reinhold and Klotz, who maintained that Donatus did not himself publish the Commentary, but that notes were taken from his lectures by his scholars, which were afterwards worked up as best they could into the promiscuous form we now possess. Könighoff (1840) assailed, Richter (1854) defended, the value of the text-variants found in the Commentary. Umpfenbach (1867) thought that from the original text of the Commentary scholia were transferred to the margins of the MSS. of Terence, thence again copied as a continuous whole. Usener (1868) renewed the experiment of Schopen; but, whereas Schopen had traced the true Donatus in those parts of the Commentary which evince special erudition or marked acumen, Usener finds his criterion in the rhetorical or philosophic tone of particular sections, the tendency of Roman teaching in the time of Donatus being more distinctly rhetorical or philosophic than anything else. Usener also gave further development to a view partially supported by Schopen, that Evanthius had a share in the composition of the work as well as Donatus.

It is not possible here to follow out the further development of this subject by Dziatzko, Reifferscheid, Becker, Hahn, Teuber, Leo, Gerstenberg, Weinberger, and others, for which Prof. Sabbadini's volume must be consulted. Enough has been said to show the intricate character of the problem, and the variety of opinions to which it has given rise.

Sabbadini next proceeds to give an account of the discovery, or rather the resuscitation, of the Commentary in the early part of the fifteenth century. For it must not be supposed that it was entirely unknown in the earlier part of the Middle Ages. Servatus Lupus, writing to Pope Benedict III. (855-858) asks of him, among other books, *Donati Commentum in Terentium*. The earliest MS., A (Paris, Lat. 7920), was written in the eleventh century; and to the end of the thirteenth century belongs V (Vat. Regin. 1598), in the collection of Queen Christina of Sweden. Both, unfortunately, are imperfect; but for this much might probably have been settled which the interpolated condition of the later MSS. necessarily leaves doubtful. Aurispa, who attended the Council of Basel in 1433, made a tour of discovery in some of the cities of Germany, among them Mainz. It was here he found a MS. of Donatus on Terence, a copy of which was made for him. Later, a second MS. of the same work was discovered at Chartres; and of this also a copy seems to have been in Aurispa's hands by 1451. Sabbadini states that the work began to circulate in Italy at the end of 1434, when Aurispa, then in attendance on Pope Eugenius IV., arrived at Florence. In 1438 Guarino was reading it and explaining the comedies by its help. (For further details see Sabbadini, pp. 18 *sqq.*)

The second chapter gives a detailed account of the MSS., and groups them in

four classes. This is followed by a list of the editions.

In chap. iii., Sabbadini gives specimens of a new revision of the text of the Commentary, based on collations to a great degree new. This is one of the most important sections of the work, forming a sort of practical illustration of the preceding chapters. The Bodleian MS. (Canonici Latin 95) I have myself examined for Sabbadini. It is of the fifteenth century, and seems to rank high; it would be far more valuable were it not that the Greek citations are omitted.

ROBINSON ELLIS.

SANSKRIT LITERATURE IN INDIA.

STUDENTS of Vedānta will be glad to hear that the fine edition of Suresvara's large *vārtika* on the *Bṛihadāraṇyaka-bhāṣya*, which has been issuing from the Anandāśrama Press at Poona, is now complete. It consists of 2075 pages of text and commentary, with 144 pages of index to first lines. The preparation of the index was a herculean labour indeed, and I am not aware of the existence of another of equal magnitude. It was undertaken at my suggestion, and will prove of great value to students, and especially to quotation-hunters. The publication of the work itself has long been a desideratum, since every writer of the *advaita-vēdin* school has drawn from it freely; and, moreover, it contains important allusions to Dharmakīrti, as my friend Mr. K. B. Pāthak knows. Dr. Burnell made a great mistake, therefore, when (in his Tanjore Catalogue) he wrote regarding it: "This work is of very little interest, as it simply consists of S'ankara's arguments put into rather doggerel verse."

The Anandāśrama Press has already given us Suresvara's *vārtika* on the *Taittirīya-bhāṣya*, and his *Naishkarmya-siddhi* was edited by myself for the Bombay Sanskrit Series, so that the *Mānasollāsa* and *Panchikarana-vārtika* are now the only writings of his that remain unpublished. Perhaps Mr. Apfe will give us these. Another important treatise recently sent forth from the same press is the *Sūta-samhitā*, consisting of 1061 pages of text and comment, with 86 of index to first lines. The compiler of the latter, however, would seem to have been a novice at that kind of thing, as is evidenced, for instance, by his method of dealing with the words *Yatavarūpam avijñāya*, which occur ten times on p. 646. But these are trifles, and merely show that learned Pandits have not yet attained to all the editorial niceties to which we are accustomed here.

It would, perhaps, be heresy to assert that our friends in Calcutta still need extraneous aid or supervision in such trifling matters as politics, for instance, or in the somewhat more weighty concerns of local government; but that they urgently require it in the all-important art of book-making is a self-evident proposition. We should not then have had 1300 pages of demy-octavo put into one unwieldy volume, as in the case of the recently completed *Varāha Purāna*; or the still greater enormity of 1700 pages of the same size thrust into a single volume of the *Chaturvarga-chintāmani*. Nor would the highly-esteemed Pandit who edited the *Mīmāṃsā Sūtras* and *Bhāṣya* have been allowed to send forth the second volume of the work without a title-page, if an English scholar had been at the helm. I wrote and suggested that that important prefix should be provided, and in due course one arrived; but it was for the whole work, comprising 780 plus 882 pages of text, and 123 of indexes! But the crowning feat of all was the publica-

tion of Tārānātha Tarkavāchaspatis' grand Sanskrit Lexicon of 5442 pages of royal quarto, without a single break for division into volumes!

A conspicuous example, however, of successful workmanship without foreign guidance is to be found in the publications of the Nirṇayasāgara Press of Bombay, which, in spite of the lamented death of its energetic founder and of the splendid Pandit who was the chief editor, continues to issue, in capital style, most valuable specimens of the literary treasures of India. It is to this press that we are indebted for really trustworthy editions of the best works on *Alankāra* and of the minor poems from which their authors drew so many of their illustrations—such, for example, as *Haraviṇaya*, *Kuttanāmata*, *Bhāllatāsātaka*, *Devīśātaka*, *Gāthā-saptasatī*, and others which were never available before. The latest works on Poetics are Ruyyaka's *Alankārasarvasva* and Appadikshita's *Chitra-mīmāṃsā*. Prior to these, we had from the same source Vāmana's *Alankārasūtras* with *vṛtti*, Anandavardhana's *Dhvanyāloka* with Abhinavagupta's Commentary, Rudratas *Kāvya-lankāra* with the comment of Namisādhū, Jagannātha's *Rasagangādhara*, and Govind's *Kāvya-pradīpa*, with copious extracts from the *Uddharana-chandrikā*. To complete the set I would strongly urge the publication of Udbhata's work, discovered by Dr. Bühler in Jesalmir, and deposited in the collection at Poona, and also of Anandavardhana's *Prākṛit* poem, *Panchabānālī*, if it can be found. With the aid of such standard works as these, we are able to correct several of Vallabhadeva's mistakes as to the authorship of the passages contained in his *Subhāṣitāvalī*; and this has already been partly done by the late Pandit Durgā Prasad. The other day, however, I met with another statement of Vallabhadeva's which needs investigation. He ascribes his verse 43 to a poet named Amritadatta, who is supposed to have flourished at the court of Shāhbuddin of Kashmir, whose date is given by Cunningham as 1352 A.D. This same verse, however, is quoted by Ruyyaka in his *Alankārasarvasva* (p. 159), which Dr. Bühler assigns to the beginning of the twelfth century. Will some friend kindly crack this chronological nut for us?

The Bombay Sanskrit Series maintains its high character, and would hold its own anywhere. Among its recent issues is a second edition of Bhīmāchārya's *Nyāyakośa*, a splendid volume of 1036 pages. As the former edition contained only 267 pages, this is practically a new work altogether. The preparation of such a book could not have been in better hands, the learned compiler having, as he tells us, made a life-long study of works of the Nyāya and Vaiśeṣika schools of philosophy. I never had the pleasure of meeting Bhīmāchārya, but I knew his brother Janārdanāchārya, who was a learned Vedāntist. Another important work just out is vol. i., in two parts, of *Parāśara Smṛiti* with Śāyana's commentary, edited by Pandit Vāman S'āstrī Islāmpurkar. References are given to as many of the well-nigh innumerable quotations as could be traced, and a list of authors and works quoted from is appended to each volume, and an index to the quotations. I have said "an index," but that is a misnomer; for, instead of an alphabetical list of all the quotations in each volume, we have the citations from each author arranged in separate lists. Consequently, part 1 has 136, and part 2 154, distinct lists of quotations. This strange method makes them practically valueless, for, unless one knew the author from which a quotation is made, one might have to examine hundreds of lists. A little European experience here would undoubtedly have been of value.

Let us now turn to Benares, with its three streams of Sanskrit literature. The last number of the *Revue de l'Histoire des Religions* contained

the following disquieting statement in reference to the Benares Sanskrit Series, which is under the superintendence of Profs. Griffith and Thibaut: "D'après une information qui me vient de l'Inde, mais qui, je l'espère encore, ne se confirmera pas, cette excellente publication serait maintenant arrêtée." I fear that this information was correct, and that the streams have been, or will be, reduced to two. It is a thousand pities that one volume at least of Kumārila's *Tantravārtika* should not have been completed before the series collapsed. As it is, we have ten fasciculi, comprising 960 pages, the last of which breaks off in the middle of a sentence, and no title-page; and so it must remain, unbound, in our bookcases, a melancholy monument to the instability of literary ventures in Benares! The Vizianagram Sanskrit Series, which opened briskly in 1890, under the guidance of Prof. Venis, has, owing to his absence in Europe, experienced a temporary check. Let us hope that it may long hold its ground. The last volumes issued were Vidyā-ranya's *Vivaranaprameya-sangraha* and Sivaditya's *Saptapadārthī* with a commentary. Our very old friend, *The Pandit*, has got into a decided muddle. It used to give us every month portions of four or five works with continuous paging, and a general index for the annual volume. Now, however, each separate portion has separate paging, as is the case with the *Kāvyamālā* of Bombay, and any ordinary mind would suppose that this was with a view to separate binding, each having its own title-page and index. Nothing of the kind, however, was contemplated; and we have this fearful conglomeration of separately-paged pieces, each breaking off in the middle of a sentence, yet stuck together with a general index as before. What can have happened to the presiding genius of this aged periodical?

G. A. JACOB, Colonel.

SCIENCE NOTES.

MR. GEORGE HOLT has given £10,000 to endow a chair of pathology in the medical school of University College, Liverpool.

THE Royal Society of Edinburgh has awarded the Makdougall-Brisbane gold medal to Dr. H. R. Mill, the librarian of the Geographical Society, for his researches on the physical geography of the Clyde Sea area, which extended over nearly three years. The main features of his work are—the elucidation of the effect of configuration on the seasonal march of temperature in water, and of the action of large bodies of water in modifying the climate of the surrounding land.

DR. MILL has finished his bathymetrical survey of the English Lakes, by taking systematic soundings in Haweswater during the last week of March. Haweswater is the highest of the English lakes, its surface being 694 feet above sea-level. But it is by no means the deepest, as was formerly supposed; for the deepest sounding in the deepest part, called High Water, is only 103 feet. A complete account of the soundings made in all the lakes, with a discussion of their bearings on the geography of North-Western England, will be presented to the Geographical Society by Dr. Mill at an early date. We may add that a map of the Lake district, with coloured contours of the depth of the water, was exhibited at the *soirée* of the Royal Society last week.

THE Attorney-General has given his sanction to the appropriation of £25,000, the residue of a legacy of the late Richard Berridge, to the British Institute of Preventive Medicine, for the endowment of a laboratory devoted to the bacteriological and chemical examination of the water supply, with special reference to the

best means of preventing the conveyance of disease through water.

At the annual meeting of the Royal Institution, it was announced that sixty-two members had been elected during the past year, that 834 volumes had been added to the library, and that the real and funded property now amounts to over £102,000. The following officers were re-elected: president, the Duke of Northumberland; treasurer, Sir James Crichton-Browne; secretary, Sir Frederick Bramwell. Sir William O. Priestley and Sir David L. Solomons have each given £50 to the fund for the promotion of experimental research at low temperatures.

THE Whitsuntide excursion of the Geologists' Association will be to Cambridge and Ely, under the direction of Prof. T. McKenny Hughes and Mr. John E. Marr.

Johnson's Gardener's Dictionary. New and Revised Edition. Parts VII.-VIII. (Bell.) These two parts of the new edition of the *Gardener's Dictionary* (Pierandra—Service and Seseli—end) keep up that tone of excellent common sense which has marked the earlier parts. Rock-work, the editors justly remark, is one of the most difficult things to construct tastefully, and it is to be hoped that the sound advice here given may do something to diminish the ugliness and inutility so often found in rock arrangements. Shapeless lumps of stony matter rising out of a dead level of garden are of no decorative value: a rockery should be led up to and made to look natural. Every kind of stony material, too, is not suitable for the purpose. Incredible as it may sound, slag and the refuse of gasworks are sometimes used for rockeries. Natural stone is of course the right thing, and variety of stone will help a variety of ornamental growth. The last two parts of the Dictionary have a good deal of practical advice to offer on other points too. The landscape-gardener may learn something about the construction of ponds. The farmer and the townsman who has an allotment will read with advantage the papers on Potato and Potato Disease. The nursery-gardener and fruitman will be interested in Plums, Rhubarb, Potting, and Pruning. Flower-lovers will read up the Rose, and look to see what makes a Polyanthus or a Ranunculus a good florists' flower; while all of us are interested, directly or indirectly, in the insect-plagues which the gardener has to fight. The new edition of the Dictionary is now complete, and it is a most useful work.

PHILOLOGY NOTES.

DR. J. PEILE, Master of Christ's College, Cambridge, has been elected president of the London Philological Society, in succession to Prof. Napier, of Oxford.

THE Ouseley scholarship for Persian, founded in connexion with the school for modern oriental studies at the Imperial Institute, has just been awarded to Mr. E. Denison Ross.

THE two last numbers of the *Babylonian and Oriental Record* (David Nutt) contain further instalments of Prof. Terrien de Lacouperie's examination of the Western sources of early Chinese civilisation. He has now reached the first century B.C., when both Greek and Roman influence began to be directly felt. Incidentally, he derives "Tatain," the old Chinese name for the Roman empire, from "Tarshish," which he thinks may have been applied to the historic mart of Eastern commerce on the Red Sea. He further remarks that the sugar-cane is not indigenous to China, and that the records show sugar from the palm earlier than sugar from the cane. Mr. W. St. Chad Boscawen prints the text of a hymn to Gilgames, the

hero of the Chaldean epic, whom he maintains to be a solar deity; and he likewise contributes an article suggesting a South Arabian origin for the civilisation of both Babylonia and Egypt. We have also a translation of Prof. D. H. Müller's preliminary report on the inscriptions brought back from Aksum, in Abyssinia, by Mr. Theodore Bent; and a suggestion that some rough carvings from South Africa may possibly be of proto-Arabian origin.

WE may add that Prof. D. H. Müller's definite report upon the Aksum inscriptions has just been published in the *Denkschriften* of the Imperial Academy of Sciences at Vienna (Tempus), illustrated with four admirable photographic facsimiles, and a comparative table showing the development of the Aethiopic alphabet from the Sabæan. The work is dedicated to August Dillmann.

REPORTS OF SOCIETIES.

ARISTOTELIAN.—(Monday, April 30.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. R. J. Ryle read a paper on "Epictetus." Epictetus, the slave of one of Nero's freedmen, probably represents the best traditions of Stoicism, although he never professes to stand as the spokesman of a school. In his doctrine of reason, he asserts the presence in man of a rational self-critical faculty, which (1) distinguishes man from animals, (2) has a natural supremacy over all other human faculties, and (3) is essentially identical with the reason, which is the divine moving principle of the universe. His doctrine of "life according to nature" is, in fact, a twofold principle, signifying, in the first place, conformity to that character or constitution which is specifically human as explained in his account of the faculty of reason, and signifying, in the second place, conformity to nature in the sense of the reasonable or God-ordained order of nature. In the first of these senses the doctrine was taken up and systematically developed by Bishop Butler. The doctrine of human freedom held by Epictetus may be compared with that which is associated with Kant's doctrine of the Practical Reason. Although it is very crudely stated by Epictetus, it may fairly be considered to be identical with that expounded to English readers by the late Prof. Green. The teaching of Epictetus contains many unreconciled inconsistencies. The aim of his life was to do the work of a preacher, rather than that of a systematic philosopher; and in the fulfilment of this object he has justly earned his reputation as one of the great moral teachers of antiquity.—The paper was followed by a discussion.

VIKING CLUB.—(Friday, May 4.)

PROF. W. WATSON CHEYNE, president, in the chair.—Mr. Edward Lovett read a paper on "The Orkney and Shetland Lamp and its Geographical Distribution," illustrated by magic lantern slides and examples from various countries. After referring to the difficulty of tracing back ethnological subjects beyond a certain point, which compels us to depend largely on theory when we try to account for the origin of customs or appliances common to mankind, the lecturer said that it might be assumed that the lamp was originally devised as a means of keeping fire alight, when fire was very difficult to get. Prehistoric man probably rose and retired to rest with the sun, and did not require the lamp as a source of artificial light. The earliest lamps were probably of stone, as shown in the photograph of a specimen found in a grave. This was an untrimmed flat stone, six inches by four, unworked, except for the hollow for the oil and the gutter for the wick which it contained. Shells had probably a very large share in the evolution of the lamp: in fact, the genus *Terebratula* is known as the lamp shell, and there are many species of shells which require no adaptation to make them into serviceable lamps. Especially the whelk, *Buccinum*, which the Scotch know as the "buckie," is actually still used in some instances as a lamp by Shetland fishermen; and it has probably helped

to determine the shape of the Scotch "crusie" lamp. But all over the world we find that similar wants evoke similar ideas; and, as far off as Kashmir, there are to be found iron bowls used as lamps in cottages, whose long suspending stems of twisted iron exactly resemble those of the Scotch "crusie." The "crusie" was to be found in many varieties. In its most perfect form it was hand-made, the pans for the oil being beaten out of thin sheets of metal in stone moulds, and comprised two pans, one for the oil and wick, the other beneath it to catch the overflow. The lower pan was affixed to the suspending stem of twisted iron, while the upper one was attached to a ratchet, which allowed its angle of inclination to be varied as the oil burned lower. Various forms of "crusie" were then shown, as well as other early lighting appliances, such as clips for holding the rushlights, and pine-slips which were used as primitive candles. These were known in Scotland as the "puir mon," probably because they replaced the unlucky "heaver of wood and drawer of water" who, in ruder times, among other menial tasks had to serve as candlestick to the household. The lecturer, in referring to the persistence with which the rude appliances of primitive times survive long after the inventions of science ought to have banished them into museums, instanced the fire-stick still to be found in use among savages, and the clip and rushlight which he actually found in use last year in a Yorkshire stable. A great variety of lamps were then shown on the screen, some showing how the principle of the "crusie" was gradually developed and improved until at last, by the addition of a glass chimney, the paraffin lamp with all its modern offsprings was evolved. Others showed how lamps of "crusie" pattern were to be found all over the world, and in very various materials, while examples from widely distant lands often showed a marked similarity in design or details of construction. The subject of the lamp of Greece, Rome, and Etruria was expressly avoided, as requiring in itself a whole evening to do it anything like justice.—The president proposed a vote of thanks to Mr. Lovett, which was supported by Mr. J. Romilly Allen, who also, on behalf of the meeting, thanked Mr. Kenneth McKean for the very beautiful series of slides, photographed and prepared by himself, which were exhibited in illustration. Mr. Allen mentioned that there was an instance of a chalk lamp, found at Cissbury, in what had evidently been a mine where flints were obtained from the chalk, as an instance where prehistoric man had probably found out the uses of the lamp as a source of light. He also pointed out that the twisted iron suspender of the "crusie," with its characteristic hook, was to be found represented in the catacombs at Rome. Mr. Lovett, in replying, briefly referred to a question which had not yet been determined: How did the "crusie" reach the Orkneys and Shetlands? It was scarcely known in England, except perhaps in Cornwall; and he conjectured that it must have come through Scandinavia in the train of the Norsemen who colonised the islands.

PHILOLOGICAL.—(Anniversary Meeting, Friday, May 4.)

PROF. A. S. NAPIER, president, in the chair.—The president read a paper on a volume of Old English interlinear glosses, which he hopes to send to the press before the autumn. After pointing out the importance of these glosses to modern lexicographers as preserving words not found in the literature, he gave an account of how his attention had been first accidentally called to one or two MSS. with isolated scattered glosses, and how, since then, his materials had gradually grown until he had collected between 8000 and 9000 Old English glosses from some forty MSS. A very large proportion of these glosses (almost fourteen-fifteenths of the total number) are taken from the writings of Aldhelm, more especially from his prose *De laudibus virginum*, and from his poetical *De laudibus virginum*, in a less degree from his *Riddles*. An interesting result of these investigations has been to reveal the very important part which the interlinear glosses to Aldhelm's works play in the collected Old English glossaries already published. As has been already pointed out, about five-sixths of the Cottonian Glossary (Wright-Wülcker, p. 474) are glosses to words in

Aldhelm, while in another Cottonian Glossary (W.-W., p. 338) these same glosses have been thrown into alphabetical order, and two further quite independent Aldhelm Glossaries have been incorporated (cf. Lübke, *Archiv für das Studium der neueren Sprachen*, 85, 399). Prof. Napier's investigations have shown that not only in these, but in other collections, Aldhelm glosses are to be met with, e.g., in the Corpus Glosses, in the Harleian Glossary (W.-W., p. 192), &c. This point will be fully treated in the volume. An alphabetical glossary published in the eleventh volume of the *Englische Studien* he had recently discovered to be taken entirely from Aldhelm's *De laudibus virginum*, while a short vocabulary, edited by Zupitza (*Zeitschrift für deutsches Alterthum*, 33, 238) proved to be from the same author. He further gave evidence showing that some of these unpublished glosses were known to the older lexicographers, as many words rejected by modern editors as "unauthorised" were taken from them. He then pointed out examples of words from the glosses which had hitherto been recorded only in Middle English, e.g., *fledged, flank, hoop, puck*, &c., and also spoke of the gloss *hopu = ligustra* and its possible connexion with the *fenhopu* and *morhopu* of Beowulf, with the *merschopa* in a charter relating to the Isle of Thanet (*Cart. Sax.*, ii. 526) and with the *Hops* of place names. Other examples of rare and curious words were discussed, as also the various kinds of mistakes which lexicographers using such glosses are liable to make. The old scribes, e.g., frequently only wrote part of the gloss, sometimes the first, sometimes the last letters, and such half words have found their way into dictionaries; thus the word *lac* "medicine" given in Bosworth-Toller, p. 604, has no real existence, the three instances in which it is supposed to occur being merely half-written glosses, *lac* standing for the common word *lacnung*.—Prof. Skeat read a paper on "The Author of Fragment B. lines 1706-5813, of the *Roman de la Rose*." This man probably wrote about 1400 A.D., and was from Yorkshire, or Lancashire. He imitates or borrows from both Chaucer and Gower; he makes a mess of Chaucer's rhymes and final *e*; he uses about 300 words not found in Chaucer's genuine works; and he Englishes his French original more diffusely and clumsily than does Chaucer, who generally gives line for line, or couplet for couplet. The B man is also very fond of *without* tags: "without wine, faille, drede, fable, lesing," &c. He not only confuses the close and open *e*, which Chaucer keeps distinct, but he rhymes *manere, lere*, with *desire*, and *were* with *bare* and *forfare*. He uses the Northern *-and* (or *and*, lepard) for Chaucer's *-ing*, though not consistently; he has *thare, mar, hat, wat* for there, more, hot, wot, and *fand* for fond, found. He writes *dout* vb. for *doute, hert* for *herte*, &c.; and *brade* broad for Chaucer's *brood*, pl. *brode*. He uses *dool* for "grief," for Chaucer's *sorow* or grief, and the Northern *grete* for Chaucer's *wepe*. The interpolated passage on "Gentillesse," ll. 2185-2202, is imitated from Chaucer's "Wife of Bath's Tale," while other portions or expressions appear to be taken from Gower. The date of fragment B is probably between 1400 and 1420. The third fragment C is an independent portion of Jean de Meun's addition to Guillaume de Lorris, and forms a complete poem against the Friars.—Dr. J. Pells, Master of Christ's College, Cambridge, was elected president of the society; the vice-presidents were re-elected, and also last year's council, with the customary change of four members.

FINE ART.

THE ROYAL ACADEMY.

I.

It is pleasant to be able to record that this year's exhibition is one of unusual interest. Not, indeed, that there is wanting that filling in of bad and indifferent work, which can never be absent from a large miscellaneous gathering of pictures such as that which covers the walls at Burlington House. It is that in every direction there is more life than heretofore: there is more to discuss and weigh, even where one cannot wholly approve. Even some of the

elders of established position and popular fame see that to remain stationary, though it be in excellence, is not possible, and that he who stands still runs the risk of freezing.

Among the things which will be most hotly discussed and most variously appreciated are Mr. J. S. Sargent's great decoration for the Boston Library, Prof. Herkimer's excursion into the unfamiliar domain of the ideal, Mr. Orchardson's new departure in portraiture, Mr. Luke Fildes's portrait of the Princess of Wales, the pictures of Mr. Frank Dicksee, Mr. J. W. Waterhouse, Mr. Draper, Mr. J. M. Swan, Mr. Albert Goodwin, and the extremely ornate design by Mr. Alfred Gilbert for the tomb of the Duke of Clarence.

The first place, in virtue of its unusual dimensions and altogether exceptional character, belongs to Mr. J. S. Sargent's "Lunette and Portion of Ceiling"—part of a mural decoration for the Public Library of Boston, U.S.A. It is in a spirit of courtesy and generosity to a new member of the Academy that the authorities have stretched a point to admit this vast machine, for which it would be vain to seek a parallel in form or character in any preceding exhibition; and the public owes the Academy and its accomplished president a debt of gratitude accordingly. It is to be hoped that this will constitute a new point of departure in the semi-official encouragement of monumental decoration, a branch of art hitherto sadly neglected by modern England. The absolute novelty of Mr. Sargent's style in decoration, the curious mixture of the most uncompromising modernity with the most pronounced archaism, renders it hazardous to pronounce absolutely on a first inspection with regard to his fascinating and puzzling effort. *Les extrêmes se touchent*: nothing is more curious than to note how one of the protagonists among the moderns who have issued from the flank of France reaches the extreme point of innovating audacity on the one side, and joins hands on the other with the pseudo-archaic school which has commanded so many adherents in England and has newly gained so many in France. We must not fail to bear in mind that this is but a fragment, though an important one, of the vast scheme of decoration undertaken by Mr. Sargent for the Boston Library, and that it is not exhibited in the exact light for which it was destined. Looking up to the space above one of the main doors of Gallery No. VI., we are in front of a vast lunette which may be regarded as a synthetic presentment of the Spirit of the Old Testament. In the centre kneel, naked and defenceless, the children of Israel, while on one side the Pharaoh, towering above a motley train, seeks to smite them with his golden axe; on the other the Assyrian king, followed by his eagle-headed divinity, lifts against them his mace of might. But out of the clouds stretch forth the hands of the Almighty, and restrain the Pharaoh and the Ninevite from wreaking their fury. The divine presence is not otherwise directly revealed, save by the whirl of crimson wings invading all parts of the picture and driving back the attacking hosts. On the left side of the ceiling appears the strangest and most mysterious of hieratic figures, the Syrian Astarte—erect and covered with diaphanous veils, through which are dimly seen her priestesses and worshippers dancing voluptuous ceremonial dances in her honour. As a pendant, appears on the other side the horrid Moloch enthroned, with a sacred disc between his horns, from which are shot forth great solid arrows of golden light; below this grim figure present themselves in semi-obscure Egyptian divinities imperfectly seen, but which we take to be Osiris in his many incarnations, Isis, and the cat-headed goddess Sekket. This is, however, but a conjectural interpretation, and may quite possibly be only

approximate to the truth. Should Egyptian archaeologists object to such an arrangement as unorthodox, Mr. Sargent might fairly reply that the composite art of Phœnicia, based on that of Egypt and Chaldea, shows many hardly less arbitrary assimilations. The audacity of the treatment lies in the adoption of the Egyptian style, as we find it in sculptured relief on the pylons of Luxor and Karnak, for the Pharaoh and his host, and in the balancing of this by the style of Nineveh and Babylonia for the Assyrian aggressors, the rest of the lunette being treated with the unrestrained modernity and with the colour harmonies peculiar to the painter. A wonderful *tour de force*, and yet not a trick, is this figure of the Syrian Astarte, with her diaphanous, milky veils, half hiding, half revealing her worshippers. A special and altogether novel peculiarity of the treatment is the lavish use everywhere—in the adornments of the goddess, in the emblems of the Egyptians, in the golden rays of the Moloch—of raised and modelled ornamentation in gold, recalling the painted and gilt gesso which forms so important an element in the Italian art of the fourteenth and fifteenth centuries. Looking at the American painter's elaborate effort as a whole, we are struck with his exquisite skill, his inventiveness, his happy audacity in combining elements apparently irreconcilable. At the same time, it is difficult to resist the impression that—in this, as in everything else, pre-eminently a man of his time—he has given proof of transcendent ability rather than of that power and concentration which are necessary to realise from the higher point of view the mighty subject chosen, to give it that majesty and simplicity which belong to it of right. His ingenuity, his fascination, his executive skill, go far to make amends, though the hypercritical might say that they dazzle more than they satisfy. To halt for a moment at a technical detail, it strikes us that pictorially his decoration, wonderfully effective as it is in many passages, does not assert itself on a first acquaintance with sufficient distinctness. It requires unravelling into its component parts, before the pictorial scheme defines itself fully to the interested but puzzled spectator. The decoration in its entirety will comprise another similar lunette treating synthetically the New Testament, and a succession of great spandrels containing single figures of Prophets and Evangelists. It remains to be seen what that highly cultured but not a little conventional city, Boston, U.S.A., will have to say to this brilliant but rather startling innovation in monumental decoration.

Sir Frederic Leighton has nothing very new to tell us this year, though one of his motives is unfamiliar, and his contributions can hardly be said to reach the level of the two preceding seasons. "The Spirit of the Summit" shows on the extremest pinnacle of an ice-crag the white-robed spirit of the mountain, gazing upwards at the stars as she dreams her eternal dream. The design is in its main lines a noble one, but the expression of the *deus loci* is of a prepared and self-conscious sublimity which does not carry conviction. More purely decorative in intention is the high upright canvas, "The Bracelet," in which the chief motive is the standing figure of a Greek or Anglo-Greek woman, wearing greenish and yellow draperies; she is presented in the act of adjusting a bracelet on her arm, and at her feet sits a little girl holding a jewel casket. Another decorative canvas of similar character is "Summer Slumber," in which the prone figure of a sleeping girl has that studied grace which the President rarely fails to command, but the horizontal lines made by the central portion of the design hardly harmonise with the rigidly perpendicular ones of the archi-

tectural framing. Yet another canvas from the same hand is "Fatidica," which represents the Pythian Prophetess, enthroned in a grey stone niche with a silver tripod at her side. This may have been, as to colour, a preliminary effort leading up to "The Spirit of the Summit," for it is an exercise in whites and greys. One finds oneself wondering how such a flood of chalky light can fall on the priestess and her voluminous white robes, just touching the silver of the tripod and the garland on the marble floor, and yet cast so few direct or reflected rays on the surroundings of her figure.

Mr. Hubert Herkomer has made an entirely new departure with his life-size academic study framed in landscape, called, with a certain amount of self-flattery, "All beautiful in naked purity"; and, whatever we may think of the result, his venture is, in virtue of its evident sincerity, entitled to respectful consideration. Mr. Herkomer places his entirely nude but perfectly unobjectionable figure in the open-air, in a sunlit tangled thicket where the eglantine blossoms, by the side of a shallow stream brawling over yellow pebbles. The worst is that the painter in his elaborate study falls between two stools: he neither frankly gives us the woman bathing in the flickering sunlight, as J. F. Millet and Mr. Alexander Harrison have done, nor Biblis at the fountain as M. Bouguereau or M. Jules Lafévre would have preferred to do. His figure is simply the academic one of an undraped mortal, whose connexion with the summer landscape in which she appears is a seemingly fortuitous one. We feel constrained to note the timid rather than absolutely incorrect drawing of the limbs, the undue hotness of the shadows, the absence of those reflections on the flesh which the conditions of open-air light here deliberately chosen must surely produce. Mr. Herkomer has seen, but he has neither unflinchingly reproduced nor imaginatively paraphrased; so that his work remains without a true *raison d'être*, save as an exercise. The landscape reveals, like all this year's productions from the same brush, how strongly the artist is allowing himself to be influenced by the style of Mr. J. W. North. A certain lack of humour—or shall we say an excess of waggishness—has caused the hanging committee to place Mr. Herkomer's picture between the portraits of two elderly gentlemen. There is some little danger of the frivolous assuming a connexion between the three canvases which does not exist, and on the whole a less dangerous neighbourhood might well have been found for these "grave and reverend signiors."

We prefer to pass over without detailed comment the large decorative composition, "Horae Serenae," by Mr. E. G. Poynter, so unworthy does it appear to us of the artist's reputation and of the place of honour which it usurps; and to note that the piece of classic genre, "Idle Fears," is, as a Poynter, a performance of more than average excellence, in which many of the accessories are rendered with great skill. Next to it is "At the Close of a Joyful Day," a really exquisite performance by Mr. Alma-Tadema, for which even those who, like ourselves, do not unreservedly accept his art can find little but admiration. At the summit of a magnificent flight of white marble steps jutting out into the waters of a calm sea or lake, stands in the dying light of sunset a white-robed female figure, dreaming some happy dream, as she leans on the massive balustrade. A delicate rosy flush tinges her upturned face, the marble, the warm sea, the gently-rising wooded shore. Just one touch of true imagination in this figure, a slight departure from the sensuous type of beauty which Mr. Tadema too much affects, would have made of this a perfect thing

of its kind. Luckily, however, we escape the sentimentality which is too often made to take the place of imagination.

A most disproportioned flutter has been raised round Miss Henrietta Rae's large decorative canvas, "Psyche before the Throne of Venus," by the statement, which may or may not be accurate, that it has been sold for an immense price. The lady has undoubted talent, she composes with the ease and skill which is not always within the reach of the average English painter—recalling Cabanel rather than M. Bouguereau. A certain unity, in a light decorative key of colour, is obtained by the diluting and the massing of the various gay tints; but these are too much what the French call *douceurs*, too suggestive of dainty creams and confectionery. And then there has been no serious effort to express from its dramatic side the exquisite subject attempted.

A capacity for taking infinite pains is the chief attribute of Mr. Frank Dicksee. In "The Magic Crystal" the strenuous endeavour to attain to ideality of conception, with the aid of well-ordered design and beautiful colours, is very apparent. The magnificently attired damsel, who seeks to read futurity in the transparent globe which she holds in her hand, sits on a throne of burnished copper and brass, wearing a wonderful robe of peach-blossom hue, over which falls a semi-diaphanous material as splendid in hue as the wing of an exotic beetle. A necklace of deep-hued amber completes the carefully thought-out arrangement, which is brilliant enough in effect, and would be still more so, were the artist capable of painting flesh so as to support the juxtaposition with these accumulated splendours. It is the vivifying spark that is wanting here, the power to infuse some personal charm and distinctiveness into the glittering hollow shell so faultlessly fashioned.

Let us turn from this to Mr. J. W. Waterhouse's "Lady of Shalott," and mark how true imagination differs from the well-meant striving after it. Not that this latter picture is faultless, or that it can claim to take rank with Mr. Waterhouse's higher achievements. His design has not the well-balanced symmetry of Mr. Dicksee's, and he is occasionally overwhelmed by the subordinate accessories of his subject. The moment chosen for representation is that when, the hapless lady starting up to gaze at Sir Lancelot, "out flew the web and floated wide; the mirror cracked from side to side." The *mise-en-scène* is not happy or suggestive, the Italian fifteenth-century altarpiece on the walls being especially out of place in this vision of remote Northern mediaevalism. The Lady herself, with her face of stricken awe, which is yet neither surprise nor craven fear, is admirable.

Mr. Herbert J. Draper's "The Sea-Maiden," is a conception of intense youthfulness and vigour, dramatically and in quite personal fashion expressing a subject which has frequently served before. Rough fisher-folk seeking to rob the azure deep of its inhabitants have caught in their nets a white-skinned mermaid, who, angered and affrighted, makes frantic efforts to escape from their toils. There are here many things to which exception may legitimately be taken—among them, the dominant harmony of chalky white and self-assertive blue, and the drawing of the right thigh of the mermaid. Still there is a singular expressiveness in her whole figure and face, and irresistible dramatic force, too, in the group of fisher-men who rush to the edge of the vessel, madly eager to secure their lovely prey. Mr. Draper's picture may be much liked or much disliked, according to the temperament of the beholder: it is impossible to pass it over. "The Argonauts and the Sirens" of Mr.

Hugh G. Rivière, if not a new conception, is a very promising first performance, revealing an unusual academic skill in the rendering, in difficult attitudes, of the half-nude Argonauts, who bend to their oars as Thracian Orpheus with his loud, sweet melody drowns the fatal song of the Sirens. Academic accomplishment, too, of no common kind, though it is too much thrust upon the spectator, marks Mr. Sigismund Goetze's "St. Sebastian." We care but little for Mr. Briton Rivière's too thin and scenic fantasy, "Beyond man's footsteps"—showing a polar bear of abnormal dimensions gazing at the setting sun from the summit of a huge iceberg. Much better is the same artist's "Ganymede," in which he depicts the future cupbearer of Jove—a youth near to manhood—fainting as he is upborne by the eagle and translated to the skies. For once—a rare thing with Mr. Rivière—the man is better done than the bird: the flight of the latter hardly suggests the resistless upward movement of Jove's messenger, or (if it be preferred) his master in disguise. The English painter has surmounted the inherent difficulties of the subject, so far as the composition goes, better than many a Greek sculptor or old master who could be named.

It must grieve the many who admire Mr. Swan's art, and look forward with interest to his future development, to find him struggling—and struggling in vain—with a subject like "Orpheus," which *prima facie* might have been deemed so suitable to bring out his best qualities. It is not only that the movement and gesture of the naked Orpheus, striking his lyre as he steps across the spotted pards who roll cat-like on the ground, are inexpressive, that the composition lacks harmony, and the beasts of the middle-distance lack atmospheric envelopment; it is that the painter has failed to grasp his subject as a whole, to present what is pictorially and dramatically most significant in it. The colour-harmony is Mr. Swan's own pleasant blue-grey one; the flesh-tones, if too cold and neutral, are delicate; and the slim figure of the bard, apart from its questionable attitude, is modelled with skill.

CLAUDE PHILLIPS.

TWO WATER-COLOUR EXHIBITIONS.

THE exhibition of the "Old" Water-Colour Society, as it is yet affectionately called by the least immature of its admirers, is characterised in part by the larger number of drawings somewhat inappropriately big, and in part by the unusual prominence of the work of the younger men. It is, on the whole, we should suppose, an exhibition of about average merit. There is nothing by Sir John Gilbert, alas! Mr. George Fripp, while yet agreeable and learned, does not offer us any very novel contribution; but in a society so respectable as the Old Water-Colour Society, the endeavour to do so could scarcely be a recognised aim. By Mr. Hunt there is a spacious drawing of no insignificant theme—Niagara, to wit—and by Mr. Carl Haag there is a very powerful rendering of one of his favourite Oriental subjects. Mr. Albert Goodwin does not entirely satisfy us with his record of St. Hilda's Abbey at Whitby, and the tops of those cliffs, "flaky and fossiliferous, the joy of the geologist," which have already formed an element of literary narrative; but Mr. Goodwin's "Salisbury" is a wonderful piece of composition—a lesson to the gifted youngsters who think composition may be dispensed with, if "values" be but preserved; and again, to name a third work by this most delightful artist, the "Corfe Castle" is a charming arrangement of subtle and low-toned colour. An admirable landscape of late autumn is contributed by Mr. Eyre Walker, who is most

of all perhaps at home amidst the masculine scenery of Wharfedale and the Moors. And Mr. Matthew Hale, the never too prolific exhibitor of highly original yet never eccentric work, has made out of the limited material of a lowland pool beside a coppice backed by fir-trees a complete and memorable, since so sure and so refined, a study of Winter. Mr. Lawrence Bulleid's "Morning Greeting," a classical arrangement in crimson and cherry colour, is one of the most satisfactory of the larger drawings. The figure pieces by the members of the "old" Society are not generally the strong point of its exhibitions, and Sir Edward Burne Jones's illustration to the *Morte d'Arthur* can hardly be accounted a success; the absence of charming colour and of any show of genuine feeling does not, we confess, do anything to convince us that the work is "decorative."

THE especial characteristic of the exhibition of the French Water-Colour Society at the Hanover Gallery is that it makes plain to us that, in the phrase of Coleridge, there is "no vision in the land." With one or two notable exceptions, the really imaginative and poetic, as distinguished from the fantastic and affected, has no place. The work, for the most part, though manually clever, is dreadfully *terre à terre*; and even in its dexterity it takes little count of the medium in which it is, as it were by accident, produced. "This is, indeed, wrought," so one says to oneself, "in water-colour, but why not in oil instead, since, of the particular medium employed, but little understanding is shown." The truth is, the French have no traditions in water colour: no such pillars of the house exist for them as our great English bygone masters—Girtin and Cozens, Turner and Cotman, Barret and Samuel Palmer, David Cox, Dewint, and Thomas Collier. Hence a confusion of tongues, as it were—a failure, generally speaking (notwithstanding all the cleverness), to do the right thing in the right way. Attention has very rightly been drawn to the contributions of M. Boutet de Monvel. These are, indeed, at the same time original and learned, freshly conceived and exquisitely wrought. They it is, and especially that one of them described as a "Timid Visitor," which constitute the show's most legitimate attraction; and amid the mass of what is ordinary and garish, the drawings of M. Boutet de Monvel shine out with a peculiar and undeniable charm. "Mannered" they are undoubtedly, yet the manner, how varied!

LETTER FROM EGYPT.

Dahabiyeh Zitar, Cairo: April 28, 1894.

AFTER leaving Assiout last month, I did but little in the way of exploration. At Gebel Shékhi Sayyid, however, I succeeded in re-discovering the plan of the temple or palace, which I came across on the walls of a quarry there many years ago. As I had failed to find it again when I looked for it last year, I had supposed that it had been blasted away by the quarrymen who are incessantly working at the cliff; and accordingly, in Prof. Flinders Petrie's *Tell el-Amarna*, which has just appeared, the plan is reproduced from a rough and hasty sketch of mine. But, after all, it has been thus far spared by the modern workmen. The front of the quarry has been blown away, and the back of it, upon which the plan is drawn, almost entirely closed by huge blocks of stone which have been detached from above. It was this which had prevented me from re-discovering it before. The interest of the plan lies in the fact that it probably represents one of the buildings of Tel el-Amarna, and it was, therefore, desirable to have it accurately measured. It is

unfortunate that my copy and measurements are too late to be useful to Prof. Petrie.

I visited Mr. Fraser at Tehneh, or rather at El-Howarteh, opposite Minieh, where he is making an archaeological survey of the country for M. de Morgan. At Tehneh he has cleared out, and placed under lock and key, some very interesting tombs of the Vth Dynasty. In one of them the Pharaohs Userkaf and Men-kau-Hor are mentioned, while in another are a series of life-size figures cut out of the rock and in a standing position. Artistically they are equal to anything that has been found at Saqqarah, and show that the art of the Old Empire attained as high a degree of excellence in the provinces as in the neighbourhood of the capital. Mr. Fraser has also discovered a fragmentary list of nomes, the earliest yet met with. Thanks to a good squeeze which he has taken, as well as to a renewed examination of the stone, I have succeeded in deciphering the Greek inscription on an altar which I found some years ago on the summit of the hill above the village of Tehneh. It is dedicated to Domitian, whose name has been erased, by an officer of the Third Cyrenaic Legion, and shows that the stone for the paving of Alexandria was brought at the time from the quarries of Tehneh. Mr. Fraser has also discovered another altar, on the cliffs to the south of Tehneh. This has upon it a Latin inscription, and was set up by a soldier of the XXIIInd Deiotarian Legion. Shortly after leaving Tehneh, I examined the Wadi el-Tér to the north, where the modern village of Zimega has been built. Here there are several fine tombs; but they contain neither inscriptions nor sculptures, and are being rapidly destroyed by the quarrymen. Across the mouth of the Wadi, I found the remains of a great wall of fortification, seventeen feet thick, which must have completely protected the river bank from the Bedouin.

I spent a long and delightful day with M. de Morgan at Dahshur, where for the first time in Egypt official excavations are being carried on in a thoroughly scientific manner under the constant supervision of M. de Morgan himself. The results have been marvellous. At a cost of only £400, some of the finest and most costly antiquities ever discovered have been brought to light. I need not describe the two treasures which the excavator's scientific shrewdness and knowledge enabled him to find, as full accounts of them have already been given in the European papers. I will only say that they are a new revelation of ancient Egyptian art. By the side of them the famous jewellery of Aah-hotep looks poor and degenerate; and they are so perfect and so fresh that it is difficult to realise that they belong to the remote epoch of the XIIth Dynasty. But the treasures are but a part of the discoveries which M. de Morgan has made. Tombs and sepulchral chambers of hitherto unknown princesses of the XIIth Dynasty and of nobles of the VIth, huge sarcophagi of translucent polished alabaster, and shattered fragments of temples long since destroyed, are among the spoils. Since my visit to him, M. de Morgan has attacked the southern brick pyramid, and found in it the tomb of an unknown king, Horus Fu-ab-Ra, who may be the Horus referred to in Manetho's version of the Israelitish Exodus. One of the objects contained in the tomb is an ebony statue of the Pharaoh, nearly four feet in height. Besides this tomb, he has also found another, that of a princess, which had never been opened before. In it there was another treasure of XIIth Dynasty jewellery. Even the golden diadem of the princess was upon her head.

While the director-general has thus been working at Dahshur, a tomb of the time

of the VIth Dynasty has been excavated by the authorities of the Ghizeh Museum at Meir. Meir lies due west of El-Kusiye, the ancient Kusae, of which it was probably the necropolis. The tomb was intact, and belonged to an official of Pepi I. It has yielded not only a life-like statue of the owner, but also a large number of painted wooden models of the trades and professions of the time, which remind one of the similar models now made in India, and look as fresh and uninjured as if they had been manufactured yesterday. They are extraordinarily life-like and realistic: one of them, for example, represents a porter, carrying packages on his back and in his arms; another is the model of two bakers who are kneading bread; a third represents a sweetmeat-seller—his basket of sweetmeats is on the ground, and he is squatting behind it, with a whisk in his hand, with which he brushes the flies away from his dainties.

It need hardly be said that, with all these valuable additions to the Museum, the necessity of building a new one, secure from the dangers of fire and robbery, becomes more imperative than ever. As the fall of the late Ministry has removed from office the only persons hostile to the scheme, we may hope that before long it will be possible to transfer the monuments of ancient Egyptian culture to a place of safety.

I have been going through the fragments of Greek papyri recently acquired by the Museum from the excavations in the Fayûm. Among them are letters of the age of the Petrie Papyri, and also a soldier's account of a campaign in which he was engaged. It is similar to the one deciphered and published by Prof. Mahaffy, and it raises the question whether they are not portions of a collection of private letters relating to the Ptolemaic wars. There is also a fragment of Book IV. of the *Iliad*, which differs a good deal from the *textus receptus*,* and one of Book XV. of the *Odyssey*, as well as a magical papyrus full of the names of strange deities. Another fragment seems to come from a Commentary on the *Iliad*.

A. H. SAYCE.

[Telegrams from Cairo, dated May 7, announce that the Government has decided to expend £150,000 on the construction of a new museum to contain the Ghizeh collection. But it appears that the execution of this resolve is dependent on the approval of the Commission of the Public Debt.—ED. ACADEMY.]

NOTES ON ART AND ARCHAEOLOGY.

THE directors of the Grafton Galleries have decided to open their summer exhibition, entitled "Fair Women," without a private view. It is their intention, instead of this, to have an "Opening Day," on Friday, May 18, when the price of admission will be half-a-crown.

AN exhibition of water-colour drawings, by Mr. Hamilton Auld, will open next week at the Goupil Gallery, in Regent-street.

MR. EDWARD PEACOCK is engaged on preparing a new edition of his *English Church Furniture in the Time of Elizabeth*. That work, which first appeared in 1866, was based upon a MS. at Lincoln, containing returns from one hundred and fifty-three parishes of the "superstitious" objects which were destroyed in 1566, in accordance with the orders of the Queen's Commissioners. A short time ago, the returns of twenty-six more parishes were discovered, containing a good deal of fresh matter. In an appendix the editor will give other documents

* The lines of which the ends are preserved are 191-219. Lines 196, 197, and 215 of the *textus receptus* are omitted, and line 105 concludes with [ἀρή]ον ἀρχόν Ἀχαΐων.

of various dates relating to local church customs, a brief account of the principal persons and families mentioned, and an explanatory glossary. The publishers are Messrs. Kegan Paul, Trench, Trübner & Co.

We learn that the copies of the first part of Royal Academy Pictures (which was published on Monday last) are nearly exhausted. The work will not be reprinted. Part 2 will be ready for issue during the course of next week.

THE *Artist*, which is now published at 14 Parliament-street, under the editorship of Viscount Mountmorres, has been enlarged from thirty-two to forty-eight pages, and has also been considerably improved in regard to paper and printing.

THE committee of the City of Manchester Art Gallery have published an illustrated catalogue of their permanent collection of pictures, with descriptive notes by the curator, Mr. William Stanfield. It is needless to say that Manchester possesses an admirable collection of modern English art, in which water-colour is well represented. The munificence of the Corporation in buying has naturally stimulated the generosity of donors. The illustrations do credit to the firm of Messrs. A. Brothers & Co.; but the notes leave a good deal to be desired. Apart from much otiose description, we have noticed not a few errors of fact.

We are glad to see that the *American Journal of Archaeology* (London: Kegan Paul & Co.) has again overtaken its proper date of publication. The first quarterly part for 1894 contains two important papers on mediæval art. Prof. Allan Marquand, of Princeton, continues his series on Luca della Robbia, by bringing into chronological sequence the Madonnas that may be properly ascribed to him—a few in bronze or marble, the great majority in glazed terracotta. The total number is forty, of which nearly half are figured in photographic plates, ranging from Mr. Drury Fortnum's stucco medallion (dated 1428), now in the Ashmolean Museum at Oxford, to a medallion of the Adoration of the Child, in the possession of M. Foulc, of Paris, which is the only work assigned to the final period, from 1460 to 1482. The four preceding periods are respectively entitled: (1) 1400-1430, showing strongly the influence of Ghiberti; (2) the decade of the Choir Gallery Reliefs; (3) the decade of the Bronze Sacristy Doors; (4) the decade of the Federighi Tomb. Prof. A. L. Fotheringham, also of Princeton, supplies some additions to a recent article by M. Eugène Müntz, on "Byzantine Artists in Italy from the Sixth to the Fifteenth Century." He draws attention more particularly to the painters Lazarus and Methodius and the sculptor Chrysaphos in the ninth century, and to the picture in the Uffizi at Florence by Andrea Rico of Candia, of the thirteenth century, of which a photograph is given. Finally, we may mention that Mr. Rufus B. Richardson, of the American School at Athens, describes a fragmentary torso, found in the pass of Daphne, representing an ephebus, in which he is disposed to see the hand of the sculptor Myron.

MUSIC.

TWO NEW OPERAS AT BRUSSELS.

M. A. BRUNEAU's lyrical drama "L'Attaque du Moulin" was performed at the Théâtre de la Monnaie on Wednesday evening, May 2. As the work is to be given this season at Covent Garden, I shall only make a few general

remarks about the libretto, the music, and the performers. M. Gallet, the librettist, has offered to the composer many strong situations, and yet, somehow or other, the interest is divided. The love story engages principal attention during the first act; but towards the end of the work Merlier, the father of the maiden, becomes the real hero of the piece. Then, again, the episode of the sentinel occupies, relatively, too much space; and the funeral hymn sung over his body, though a stirring piece of vocal music, emphasises that fault. And, further, the noisy events of war do not call forth a composer's best powers. M. Bruneau was surely better suited with the emotional, mystic tale of "Le Rêve."

The music, as a whole, is extremely interesting: it is, indeed, wonderful how the composer has triumphed over the difficulties against which he had to contend. The "betrothal" choruses in the first act are very charming and quaint, and the close of that act is effective. Dominique's soliloquy and the love duet of the second act are very fine. And in the next act all the music connected with Merlier shows dramatic power. The duet between father and daughter in the closing act is impressive, but it seems too long for the situation. M. Bruneau, in his music, shows the influence of Gounod and Bizet, while in his treatment he again adopts, and with considerable success, the Wagner method.

Mme. de Nuovina sang the part of Françoise well, though her voice was not very sympathetic. MM. Leprestre and Séguin, as Dominique and Merlier, achieved a well-deserved success. The work was well received.

On the following evening was given M. Massenet's "Werther," first produced at Vienna on February 16, 1892. There may be a lack of depth and true passion in the love music; but it must be acknowledged that the composer has displayed cleverness, while in the matter of orchestration the highest praise is due. There are two things specially to be admired—first, the admirable adaptation of the music to the various situations; and secondly, the restraint shown, for nowhere is there over-elaboration. It is a real work of art, though perhaps not of the highest order.

The opening scene in the first act, when the children are practising their "Noël," is pretty, and the first meeting of Charlotte and Werther and the "garden" music are very effective. The excited utterances of Werther in the second act, when he beholds Charlotte with her husband Albert, are full of passion. In the jubilee scene at Wetzlar there are some very striking contrasts: the sorrows of Werther are rendered still deeper by the gay, lively Johann and Schmidt, and by the comic "Klopstock" lovers. As the picture darkens during the third and fourth acts, we have some impressive music, and certain strains which recall Wagner. The death scene in the last act is not remarkable, but the distant voices of the children again singing their "Noël" forms one of those contrasts which lay hold of the public.

The performance was exceedingly good; and M. Van Dyck, as Werther, by his brilliant singing, won a magnificent and well-deserved success. Both operas were ably conducted by M. Flon.

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THE BEETHOVEN FESTIVAL AT BONN.

Bonn: May 7, 1894.

THE festival, here, just brought to a close has been one of special interest. And yet there was nothing new in the programme, which consisted of the nine Symphonies of Beethoven performed in chronological order, three each day. In an English Festival the music, as a rule, is of good quality, but it seems a fixed law that there must also be a great quantity. At Bonn, not reckoning the long and welcome interval after the second Symphony of the evening, the concerts were under two hours, except the third, when the Choral was given. There was no prelude, no postlude, no song—nothing, in fact, to distract the mind from the main object of the Festival: namely, to show the development of the master from his first to his last Symphony. That development can also be traced in the pianoforte Sonatas and Quartets; but owing to their massive character and magic colouring, best of all in the Symphonies. They have all been given in London during a Richter series, but never in immediate succession. The experiment made at Bonn is well worthy of imitation. There are some happy people content with knowing that a Beethoven Symphony is being played; the music stirs their imagination, even though the orchestra and the conductor may scarcely rise above mediocrity. But trained musicians reverence the body which contains the soul of a great composer, and feel that the latter cannot be fully revealed unless all proper care be taken with the former.

Dr. Franz Wüllner, the conductor of the famed Gürzenich concerts at Cologne, has long been recognised as of high rank, and apart from natural gifts he has had great practical experience in the working of the orchestra. Rehearsal time is the true test of a conductor, and then the Professor showed what is in him: his manner was kindly, and, at times, even a joke broke the severity of the exercise, but it was quite evident that he expected and obtained full attention and obedience. With such a conductor, and with the Gürzenich orchestra under the leadership of Herr W. Allekotte, the performances were admirable; but this, of course, was a foregone conclusion. Already in the First Symphony it became clear that the readings of the nine would be thoroughly characteristic. We know, in London, with what feeling, intelligence, and power Dr. Richter can interpret Beethoven; but with Dr. Wüllner there is a certain electric force which comes of past associations, and traditions handed down to him from one who, with all his faults, was a true disciple of Beethoven. Dr. Wüllner studied Beethoven's works for six years under Schindler, the much criticised biographer of the great composer. In his young days, Dr. Richter was directly influenced by Wagner, and is at his best in interpreting that master; and so Dr. Wüllner, indirectly but strongly, and at the most impressionable time of life, by Beethoven. The difference between these two great conductors is merely the result of surroundings.

To enter into detail respecting the Bonn performances would require much space, and hence only special points can be noticed. Dr. Wüllner has a peculiar and striking way, whether in piano or forte, of making the players press, as it were, the notes out of their instruments. In soft, quiet passages, constant effects of light and shade, little freshenings up of the tempo, and perfect attention to all matters of phrasing, make the music pulsate with life and meaning. Then again in moments of triumph as in the Finale of the C minor, in moments of ecstatic joy as in the finale of the A major, or in those ravings of genius in the opening movement of the D minor, it seemed as if a double share of the spirit of the composer had fallen on the conductor: in the last-named movement he seemed

as if he were struggling with invisible forces. One felt, at times, the truth of the saying that there is but one step between the sublime and the ridiculous, but with Dr. Wüllner that step was always taken in the higher direction.

In the matter of tempo, it may be mentioned that the second movement of the Pastoral was taken somewhat faster than usual, but not, thereby, spoilt. The Trio of the Scherzo of the Ninth was given at a moderate rate, and the announcement of the theme of "universal brotherhood" faster than the tempo to which we are accustomed. A marked hurrying up of the tempo in the fugato of the Allegretto of the Symphony in A was noticeable. In conversation afterwards with Dr. Wüllner I learnt that this was Beethoven's idea, handed down to him through Schindler. It was indeed pleasant to hear the conductor, with that simplicity which is a sign of true greatness, acknowledge his immense obligation to his master (and also, as he said, in public, at the close of the Festival, to the splendid musicians over whom he had the honour to preside). Dr. Wüllner, by the way, adopted Wagner's modification in the orchestration of the Ninth. The past, with its strong associations, has not prevented him from accepting changes by which a keen-eared musician sought to make the deaf master's music audible. There was not one single bad or even second-rate performance: perhaps the finest of all were those of the C minor and Pastoral, and the contrast between the two, thus performed, is wonderfully impressive. The reading of the Ninth was most interesting, but it was evident that Dr. Wüllner felt the strain of three days' rehearsals and concerts.

One word about the soloists and chorus for the last day. The former were Frau Sophie Röhr-Brajn, Frä. Huhn, and Herren Kalisch and Sistermans; and they all sang successfully, though the voices did not blend perfectly. The first-named sang the difficult soprano part in a clear, firm manner, and also with feeling; she will soon be heard in London, in the same work. The combined Cologne and Bonn choirs of over 400 sang with wonderful spirit. Reference has been made to the excellence of the orchestra. It would be difficult to praise it too highly; and, as it is impossible to render justice to each member, we will not single out those who had special opportunities for distinguishing themselves. Against a body of nearly sixty strings, the wind was, of course, doubled. There were very large and enthusiastic audiences; on the third night there was not a vacant seat to be had.

A well drawn-up programme-book contained, besides the usual Festival information, remarks on the various Symphonies, extracts from the Sketch-books, notices of the works at the time at which they appeared—among them that remarkable letter of Weber's to the *Nieder-rheinische Musik-Zeitung* of May 21, 1810, in which he speaks of Beethoven's then later works as a "confused chaos," and of his music as an "unintelligent striving after novelty" (though he adds that amid all a few sparks of genius may be detected)—extracts from various letters and works by Hauptmann, Jahn, Wagner; also facsimiles. This is the fifth Beethoven Festival that has been held in Bonn. The first was that memorable occasion in 1845, when the Beethoven monument was unveiled; then came the commemoration of the composer's birthday in 1871 (put off from 1870 on account of the war); chamber-music performances in 1890 under the direction of Dr. Joachim; and a fourth in connexion with the Beethoven-Haus in 1893. The friendly gatherings of artists, friends, and visitors was a pleasant feature of the proceedings. I take this opportunity of thanking Herr Amtsgerichtsrath Degen and Dr. E. Prieger, for the great courtesy and kindness shown to me.

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